

Victoria and Albert Museum

**LEARNING & VISITOR SERVICES DIVISION
ANNUAL REPORT
2001/2**

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ANNUAL REPORT
1 APRIL 2001 – 31 MARCH 2002**

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1. EXECUTIVE SUMMARY

- 1.1 Introduction.** The opening of the British Galleries prompted the development of a major new education programme, while also bringing a degree of challenge and change for the Division, especially when combined with the advent of free admission.
- 1.2 Families and Young People Team.** The Families and Young People Team found that free entry increased attendances to their activities. The number of individuals using the Activity Cart increased by 9%, and numbers using the Backpacks were up 45% on the previous year. Popular special events included a families drawing workshop and glassblowing demonstration, organised in conjunction with the *Chihuly* exhibition. The team also arranged for the V&A to host a National Training Day for the Group for Education in Museums. Other important new developments included work on a CDROM designed by young people who gave their own views on museum visiting, and a Summer University at which young people could develop their digital ICT skills.
- 1.3 Adult Team.** The two Year Courses run by the Adult Team continued to recruit steadily and new summer courses were very successful, with 84% of places sold and 99% of attendees registering satisfaction with course content. The team's programme of demonstrations saw an increase of 53% in the number of visitors attending compared with the previous year, the most popular demonstrations being on Indian 'naïve' painting and Japanese calligraphy. There was a steady increase in demand for events for visitors with disabilities. The introductory tours and gallery talks were ever more popular, with attendances up by 40% and 37% respectively.
- 1.4 FE/HE and Schools Team.** The FE/HE and Schools Team achieved a significant advance in the provision of in-service training resources for teachers, with new digital resources for Primary and Keystages 2, 3 and 4 provided in conjunction with the opening of the British Galleries. The British Galleries educators' evenings attracted record numbers. This year saw the first Continuing Professional Development days for lecturers in further and higher education. The final project report for the DfES-funded Creative Connections project was published in December 2001, outlining the strategy for achievement of good practice in the use of museums and galleries as a learning resource.
- 1.5 Access, Social Inclusion and Community Development Team.** The team produced a Museum-wide access policy document as well as new outreach packs and associated slide talks for the British Galleries. Highly successful programmes for older learners included Reminiscence Topic Boxes and 50 Years of Steel Pan. The year was marked by major community initiatives, including the Canon Travellers' Photography Project and the Sikh Arts and Heritage lecture series. Events connected to popular festivals included Diwali (which attracted 1,334 visitors), Carnival (3,385 visitors) and celebrations for the Chinese Year of the Horse (6,500 visitors). This has been the second and final year of the Lottery-funded programme Cultural Diversity and the V&A, which saw some outstanding work including the successful completion of the websites for Shamiana and Sikhs and the Arts of the Panjab.
- 1.6 Systems and Administration: Bookings, AV, Financial Administration and Customer Care Teams.** In Systems and Administration two upgrades of the Learning customer database (Vista) speeded up the bookings process. Enquiries and bookings in all areas rocketed – incoming calls to this team rose by 65%. A new Finance, Customer Care and Admin Team was formed, and established clearer procedures and a closer working relationship with Finance. This new team handled 1,955 written comments and

complaints from visitors that are now logged and comprehensively reported on from the Respond 3 database.

- 1.7 Visitor Services.** The Visitor Services Team was affected most directly by the introduction of free entry to the Museum and by the opening of the British Galleries. Major changes included a substantive recruitment and induction exercise for Gallery Assistants, the introduction of the Shoppertrack visitor counting system, and a new arrangement of Information Desks. Daily visitor numbers this year peaked at 5,000 – 10,000 compared to 1,000 – 4,000 the previous year. Numbers at year-end stood at 1,451,621, a 55% increase on last year. Customer satisfaction has remained high, with the complaint trend generally downward – labels and lighting proving the greatest irritant. The total compliments received outweighed the number of complaints, with British Galleries interactivity coming in for especial praise.
- 1.8 Evaluation and Resources Team.** The Evaluation and Resources Team was formed in December 2001. The Resource Centre catered for 158 borrowers this year. The Divisional Editor was responsible for production of nearly 100 publications and leaflets. Morna Hinton drafted an Evaluation Strategy for the Museum which will be ratified in 2002-3. The National Foundation for Educational Research was appointed to carry out youth evaluation, and the Families and Young People’s Team took the Socrates project Museums, Key Workers and Lifelong Learning forward with partners in Ireland, Portugal, Austria and Sweden. The Museum was also a Partner with the Institute of Education in a major evaluation of in-service training for art and design teachers.
- 1.9 Online Museum.** The new-look V&A website was launched in November 2001 and since then has seen monthly hits rise from 80,000 to around 146,000.
- 1.10 Gallery and Exhibition Developments.** LVS members’ educational input into the Gallery and Exhibition Teams increased this year. In the British Galleries, LVS members worked on different types of interpretation, the production and co-ordination of content and the installation of interpretative devices in the galleries. The Cannon Photography, Architecture for All, Silver Gallery Phase 3, Contemporary Team, Dress Redisplay, Spiral Project and Exhibition Gallery teams all had representatives from LVS.
- 1.11 Financial Development.** Expenditure (£1,926,419) increased while sponsorship (£232,750) and generated income (£228,999) fell this year. This was in part due to the general decline in V&A attendances and staff vacancies.

2. INTRODUCTION

- 2.1 The work of the Division expanded significantly this year. It was the first full year in which Visitor Services was a part of the Division, and many programme areas (as detailed in this report) developed new audiences and increased their impact.
- 2.2 The year also saw the full implementation of the new team structure. This was more effective in some areas than others. For example The new Learning Services Section (with the exception of the administrators) achieved a full complement of team leaders, and each team developed a working brief to guide its development. Maternity leave, vacant posts and staff illness, as well as the problems created by short-term funding, meant that the Access, Social Inclusion and Community Development (ASICD) Section found it difficult to make much progress at all in this area.
- 2.3 The benefits and disadvantages of reliance on funding sources was once more apparent in 2001/2. The ASICD Section in particular was successful in attracting HLF support, but at the same time saw some of this type of funding coming to an end during the financial year.
- 2.4 The opening of the British Galleries enabled the Division to launch the largest education programme for a new gallery in living memory. It also created new operational and maintenance challenges for the Division which, combined with the Museum's move to free admission, required flexibility, creativity and determination on the part of the staff involved. The new Gallery Assistants in particular deserve great credit for their success in managing the tidal wave of visitors whilst devising new systems. They proved their worth many times over.
- 2.5 The outstanding success of the British Galleries demonstrated the importance of evaluation and visitor research for the Museum. As a result, a new post of Head of Evaluation and Resources was created, to support all new gallery projects.
- 2.6 In November 2003, Trustees approved a plan for the new Strategy for Learning. This will provide a framework for all future educational development.
- 2.7 Despite vacancies and other reasons for absence, the staff of the Division were remarkably successful at developing and maintaining the Museum's services for the public.

3. FAMILIES AND YOUNG PEOPLE, ADULT AND FE/HE AND SCHOOLS TEAMS

3.1 Families and Young People Team

3.1.1 Introduction. The Families and Young People Team was formed in August 2001, with Fahmida Shah as the Young People's Education Officer and team leader. Lorna O'Brien is the Family Programmes Co-ordinator with David Judd, who joined the team from the British Galleries (BG) in December 2001. He remains the educational representative on the BG team and is responsible for Discovery Areas throughout the Museum. The team work together on holiday activities and various other aspects of the family and young people's programmes.

The team's aim is to encourage families and young people from broad socio-economic, cultural and educational backgrounds to access the Museum's vast collection for learning and enjoyment. This will be achieved through a wide range of programmes designed to cater for different learning styles.

The Families and Young People Team will provide a service for:

- Families with children from pre-school to 13 years of age.
- Youth sector and other education providers outside formal education for young people aged 14 – 16 years.
- Young people aged 16 – 25 years as independent visitors.

The team is working to the following brief:

- Establish a base line by July of the number of families and young people who are current users of, and repeat visitors to, the Museum, its programmes and services, and the cost per head of each programme.
- Draw up a three-year strategy for the development of provisions for families and young people by March 2001. Include provision for progression across all the programmes offered by the team.
- Develop a promotional strategy for the three-year plan.
- Identify one or more projects where different learning styles can be catered for in the permanent displays and contribute to implementing that scheme.
- Increase repeat visitors by 4% in five years.
- Develop a project in partnership with external organisations or agencies to target an under-represented group amongst the family and young people audience.
- Establish an innovative programme or facility by March 2002 that can be used as a model by other museums. Disseminate it by March 2003.
- Set up an online learning project that will attract 20,000 visits by March 2003.
- Whilst individual programmes and facilities may target groups with specific abilities, interests, resources or needs, establish a balanced programme that caters for the Museum's whole range of visitors and potential visitors.
- Plan a research project to be implemented in 2002-2003.

3.1.2 Family Programme. The family programme continues to attract an increasing number of adults with children to the Museum. The programme offers a variety of activities with regular programmes each weekend and special events during the school holidays, and festivals and national initiatives such as *The Big Draw*. The introduction of free entry and the opening of the British Galleries has had a significant effect by increasing the attendance to, and awareness of, the family programme. We have also noticed an increase

in levels of diversity amongst family visitors that we would hope to demonstrate through future evaluation.

3.1.3 The Activity Cart. The Activity Cart is available in one of seven easily accessible galleries each Sunday from 10.30 – 17.00 and during most school holidays. We have seen a significant increase in visitors since the introduction of free entry and the opening of the British Galleries. We also commissioned a new cart which was introduced into the galleries in January 2001.

3.1.4 Activity Backpacks. The Backpacks are available each Saturday from 10.30 – 17.00 and continue to be a popular activity. Two new packs were introduced as part of the programme for the temporary exhibition *Inventing New Britain: The Victorian Vision*. These picked up themes linked to the exhibition using objects from the collections. This provision has also seen an increase in visitors since the introduction of free entry and a new pack is being devised for the British Galleries.

3.1.5 Special Activities for Families. Special activities for families continued to take place on the first Sunday of the month and regularly during school holidays. Activities have been based on both temporary exhibitions and the permanent collections and aim to engage both parent/carer and child in an enjoyable learning experience. Visitor figures have again increased due to developments in the Museum.

Programmes linked to temporary exhibitions in 2001/2 included:

- Easter holiday and Summer half term events for *Inventing New Britain: The Victorian Vision*.
- Children's drawing workshop with Dale Chihuly and summer holiday glassblowing demonstrations in the Pirelli Gardens for *Chihuly at the V&A*.
- Summer holiday digital photography for the Canon Gallery exhibitions *Rural England Through a Victorian Lens: Benjamin Brecknell Turner* and *Where Are We? Questions of Landscape*.
- Japan Week during Autumn half term for *Japan 2001* which included a digital photography event for the Canon Gallery exhibition *Out of Japan*.

3.1.6 British Galleries Programme. To celebrate the opening of the British Galleries there was a programme of performances through the year, a special British Galleries Christmas programme and a Canon digital photography event. The activities included mummers' plays and wassailing processions, traditional carolling and British regional music, magic lantern shows of festive Victorian slides, Christmas decoration-making from Tudor to Victorian times, participatory sketches from Victorian pantomime, lectures on British Christmas traditions and a chance to watch some of the earliest Christmas films in the British Galleries film room. All events were very well received with over 4,000 visitors participating.

The V&A also organised and hosted *Getting Active*, a National Training Day for GEM (the Group for Education in Museums) that examined how to create activity carts and backpacks for art galleries and art museums. This was a very practical and hands-on day, with speakers from the National Portrait Gallery, Walsall Museum and Art Gallery, Nottingham Castle and the V&A talking about the development, activities, costs, successes and problems encountered while producing their backpacks. In the afternoon representatives from the Walker Art Gallery, Tate Britain, Whitworth Art Gallery and the Wetland Centre demonstrated their activity carts. Delegates were able to have a go with

the different backpacks and activity carts, share ideas and ask questions. There was very positive feed back from delegates, and many said they came away with useful ideas.

3.1.7 Late View Programme. A pilot programme of activities targeted at grandparents and grandchildren, *A Grand Night Out*, was devised as part of Wednesday Late View. A series of themed events included Walk and Talk tours, story-telling, performances, making activities and digital photography. An evaluation was carried out with a view to seeing the potential of extending this service from next year.

Summary of attendance at family programme

	99/00		00/01		01/02	
	Days	Individuals	Days	Individuals	Days	Individuals
Sunday Activity Cart	50	6,451	-	-	-	-
The Activity Cart (holidays as well as Sundays)	-	-	138	12,803	115	13,918
Days run during school holidays	76	7,210	-	-	-	-
Family events	70 ⁽¹⁾	10,052	81	7,465	96	17,744
Activity Backpacks	105	7,338	118	7,623	118	11,322
Special events	-	-	-	-	64	19,500

3.1.8 Young People's Programme. A three-year sponsorship of the Young People's Education Officer's post by Lloyd's TSB Foundation was completed in August 2001. The sponsorship has been embedded in an action research brief to examine ways museums can engage with young people and the potential for being able to replicate such methodologies for other local and national museums. The success of the last three years has been acknowledged by the Foundation and the V&A alike. Furthermore the V&A has demonstrated its commitment to this area of work by making the Education Officer for Young People's post a permanent post in the Museum. The restructure of the V&A's Education Department also brought further changes to the youth programme which came under the Families and Young People Team.

3.1.9 Youth Guides Initiative. The youth guides have continued to provide a valuable service to the youth programme. This year has seen a gradual increase in demand by young people for guided tours by the youth guides in the V&A galleries. A number of youth guides have also received further training to work in the family programme as event assistants in an attempt to reach a wider audience for our regular family programme. We will now publicise the guided tours for young people more extensively in order to extend the youth guides initiative.

¹ Includes Sunday Extra performances.

3.1.10 Newsletter Project. The fourth issue of the newsletter project began in October in partnership with Tower Hamlets College of Further Education Access Course for Young People in Web Publishing. The Course Leader made the V&A project part of the students' course-work for the term and this proved to be a great motivation for the young people to complete the project. We will be exploring other such partnerships further with education providers in the future.

3.1.11 Digital Projects. In partnership with Tower Hamlets College Access Course in Web Designing, we have been working towards developing a CDROM which will be used as an outreach tool for young people and other communities. We invited different community groups to work alongside young people to design parts of the CDROM, commenting on Museum objects from their own perspective.

The CDROM is intended to be used to encourage young people to visit the V&A and become active participants in the youth programme. The Museum recognises the potential of using digital technology to attract new audiences, particularly young people, and it is hoped that developments in the V&A's Online Museum will take full account of the potential of working with young people in this area.

3.1.12 Summer Youth University Programme. Summer universities for young people are now a regular service provided by at least 100 or more youth services across the country. The V&A began its summer programme for young people in 1999 with a series of *Behind the Scenes* sessions for people attending the Camden Summer University. The success of these sessions led us to develop this initiative with other summer university providers in subsequent years. The current year is the third year during which workshops were offered to young people from four London boroughs: the Royal Borough of Kensington & Chelsea, the City of Westminster, the London Borough of Tower Hamlets and the London Borough of Hammersmith & Fulham. Young people produced T-shirts using digital cameras and Photoshop software. Our long-term aim is to have a V&A Summer Programme for Young People which can be offered to all summer universities in and around London.

3.1.13 Drawing Programme. A drawing programme was also piloted, with drop-in activities for families and for young people during weekends. This explored alternative workshop structures for these audiences which were different from the regular delivery. The sessions were longer in duration and developed skills over a period of weeks, encouraging repeat visits to the programme. The family programme targeted families with children aged seven whilst the young people's session was aimed at the post-16 age group, particularly students building up their art portfolio for college entry or course work for exams. The programme was offered in two parts, seven weekly workshops on Saturday and seven on Sunday. Evaluation was carried out to determine whether there would be a demand for a weekend service and particularly which day would be preferred by both the audience groups.

3.1.14 Saturday Schools. The concept of Saturday Schools has been well established by many education providers as an alternative to, and support for, formal education. However, it is a new area of work for museums. Our aim is to explore the possibility of establishing a similar service in the V&A, particularly targeting young people but also extending it to families. This year is viewed as a test period which will explore the concept and different methods of delivering the programme. The events will be targeted at families and young people, often in small groups, and will offer the opportunity to develop a particular idea or skill over several weeks. This might be in the form of masterclasses run by practising

artists who can talk about how they have developed their style in a particular medium. One of the aims of the sessions will be to encourage people to develop their own technique. This will be particularly useful for young people creating their portfolios. We will establish partnerships with other education providers and with initiatives like *Excellence in Cities* and run prototype sessions which we will evaluate in order to develop a broad and ongoing permanent programme.

Summary of programmes for young people

	99/00		00/01		01/02	
	Groups/ Sessions	Individuals	Groups/ Sessions	Individuals	Groups/ Sessions	Individuals
Survey project	3	35	-	-	-	-
Digital project: newsletter project	17	42	9	76	7	66
Digital project: CDROM project	-	-	9	77	8	98
Digital project: intergenerational project	-	-	3	42	-	-
<i>Psychedelic Posters</i> workshops	-	-	2	30	-	-
T-shirt project: Summer Youth University	-	-	-	-	10	76
<i>Brand.new</i> photography workshops	6	84	12	165	-	-
Grand Design website project	6	60	-	-	-	-
Fashion photography workshops	4	48	9	143	-	-
<i>Behind the Scenes</i> – Camden Summer University	3	-	-	-	-	-
Art Nouveau mural project	-	-	4	82	-	-
Guided tours	-	-	-	-	11	199
Drawing programme	-	-	-	-	14	239

3.2 Adult Team

3.2.1 Introduction. The Adult Team was formed in December 2001; Celia Franklin was team leader until she left the Museum in March 2002. Imogen Stewart subsequently took the role of temporary team co-ordinator.

Ann Dooley co-ordinates courses and study days. Pauline Lawson-Smith co-ordinates Late View on Wednesday evenings and is the Learning & Visitor Services observer on the Friends of the V&A Committee. Ruth Singer co-ordinates the Demonstration and Events programme. Imogen Stewart co-ordinates the gallery talks programme, including the programmes for blind and partially sighted visitors and deaf visitors, and the *In Conversation* gallery discussions. She also serves as the administrator for the Madeleine

Mainstone Trust and represented Learning & Visitor Services on the Museum's Fashion Group.

The aim of the Adult Team is to broaden adult visitors' understanding and enjoyment of the V&A's collections through the provision of informal and formal learning opportunities for a range of abilities and interests.

The team provides a variety of long-standing programmes for drop-in and booked events. It is also responsible for the development of gallery resources. The programmes and resources of the Adult Team are available to any adult who wishes to use them.

Current programmes and resources include:

- Introductory tours
- Gallery talks
- Demonstrations
- Wednesday Late View
- Access programmes
- Year courses
- Short courses and study days
- Adult trails
- Interactive devices
- Special events

The audience for these programmes ranges from first time visitors to regular users of the Museum and its programmes. Users correspond to two of the V&A's main audience segments:

- **Interested adults.** Adults aged 16 or over not visiting in organised groups; this includes friendship and family groups where all members are aged 16 and over. These are individual adults who manage their own learning rather than being driven by a formal curriculum.
- **Adult groups.** Includes commercial tour groups, groups of overseas visitors, adult education (e.g. evening classes – but not FE/HE), voluntary groups, clubs and associations (e.g. seniors' clubs, NADFAS, Townswomen's Guilds, WI etc.).

The Adult Team is working to the following brief:

- Maintain and develop a varied programme of bookable and drop-in events and gallery resources for adult learners.
- Establish baseline data on the number of adults who are current users of our programmes and resources and work out the cost per head by December 2002.
- Increase number of repeat visitors using our programmes by 7% by April 2003.
- Introduce one innovative programme, service or resource a year that could influence practice elsewhere.
- Introduce a programme, service or resource to attract an under-served group of adult learners by April 2003.
- Investigate the potential for an educational advisory service, to help visitors explore their learning options within the V&A, by April 2003.
- Offer a more varied programme at Wednesday Late View including more participatory events as well as gallery talks and tours by summer 2002.
- Identify and get involved with projects in which it is possible to accommodate varied learning styles of adult visitors in the permanent galleries.
- Develop an online learning project for adults by April 2003.
- Make an annual surplus of £38,000.

- Create new and maintain existing programmes and resources to assist first time visitors.
- Develop ways of working effectively together as a team.

3.2.2 Courses. The adult courses lecture programme continued to deliver a wide range of courses in the history of art and design to its target audiences of independent adult learners and Open University students. The course programme offers a formal environment in which learners can focus on particular aspects of the Museum's collections.

In the report year 2001/2, the Year Courses continued to run successfully alongside a series of short courses. The Year Courses continued to attract a good student base. *The Arts of Late Medieval and Early Renaissance Europe 1250-1500* completed its eighth successful year, maintaining good attendance figures throughout. *The Visual Arts in Europe: 1720 –1920* course, now in its third year, has gone from strength to strength with an average attendance of 69 out of a possible 70 in the autumn and spring terms. The certificate programme has continued to attract a maximum of 15 students on each of the courses. Certificate option students often go on to study further at Christies, the Courtauld Institute and at Birkbeck College.

Highlights of the year included:

- *Survey of British Ceramics: 1250 to the Contemporary*, Short Course (2 – 6 April 2001).
- *Masterclass: Design for Hand Knitting with Sasha Kagan* (6 and 8 June 2001).
- *Victorians: Makers of the Modern World* (12 – 15 June 2001).
- *The Introduction to the British Galleries 1500 – 1900* course (31 October – 2 November 2001).

Initiatives begun in other years continued. These included a sixth annual study day (12 May 2001) for the Open University students on the Enlightenment foundation course, organised in partnership with Jane Wess from the Science Museum. Sixty-four students attended a lecture and gallery talk at the V&A.

A new course entitled *The Arts of India* (26 September – 23 November 2001) was developed in close collaboration with the Indian and South East Asian Department. It replaced the *East Asia: The Arts of China, Korea and Japan* course which had run for five years. The new course was designed as an introduction to the arts, architecture and crafts of India and provided an opportunity for participants to study the arts of one country in more depth.

Summer courses: as a result of a gradual decline in numbers for the slide lecture course *The History of Art and Architecture in the West*, and to broaden the range of course formats available to adults, a series of practical courses was introduced during the summer (14 - 30 August 2001). These were aimed at beginners and those wishing to improve their skills in drawing and the use of colour. Students worked in the galleries and then developed their work in the Education Studio. Courses included: *Colour and Mixed Media*, *Finding Your Way Round a Head*, *Painting with Pastels*, *Geometric Forms as a Drawing Aid*, *Relating Points*, *Colour and Perspective* and *The Dynamics of the Human Form*. Approximately 84% of course places were sold. Evaluation forms showed that 99% felt the content of the sessions was at the right level.

3.2.3 Demonstration Programme and Handling Sessions. In 2001/2 the drop-in demonstration programme continued to attract an increasing audience of new and repeat visitors. Practitioners were based in a relevant gallery each Saturday and Sunday (and on other occasional days) from 14.00 – 17.00. The programme is designed to enhance the visitor experience through informal sessions which give an insight into art and craft techniques associated with the collections and temporary exhibitions.

The programme for 2001/2 included some short series of themed demonstrations organised in conjunction with curators. These included:

- Victorian crafts series linked to the exhibition *Inventing New Britain: The Victorian Vision*.
- Demonstrations linked to the *Japan 2001* celebrations.
- Printmaking demonstrations.

Further special events and demonstrations celebrated the opening of the British Galleries in November 2001 and made use of a new dedicated demonstration area in Gallery 123 of the British Galleries. A new monthly programme related to the British Galleries, *Societies on Display*, started in January 2002. Societies with relevant connections to the exhibitions mounted a display of their work to promote interest and attract new members. These included the Embroiders Guild and the Designer Jewellers Group.

The V&A took part in the London Open House programme for the first time in September 2001 and ran free (pre-booked) guided tours of unseen areas of the Museum, led by Geoff Opie.

The programme of drop-in demonstrations in 2001/2 was as follows:

Drop-in demonstrations	Days	Individuals
Victorian crafts: stained glass	2	140
Victorian crafts: lacemaking	2	105
Victorian crafts: Victorian samplers	2	153
Victorian crafts: plaster casts	2	252
Fashion in making: jewellery	1	30
Lamp design	2	104
Ceramics	2	57
Victorian crafts: clockcase restoration	2	206
Indian toys	2	190
Indian objects	2	113
Victorian crafts: woodcarving	2	157
Wood engraving	2	132
Diamond point stipple engraving	2	165
Glass painting	1	51
Glass painting	1	61
Glass mosaic	2	199
Victorians: taking tea	2	489
Papermaking	2	229
Book illustration	2	118
Japan 2001: Sumi-e ink painting	2	300
Japan 2001: Maki-e Lacquering	2	577
Japan 2001: Ikebana flower arranging	2	467
Japan 2001: Kumihimo braiding	2	411
Indian 'naïve' painting	2	822
Japan 2001: Japanese calligraphy	2	700
Japan 2001: swordsmanship,	2	406
Breathing exercise and calligraphy demonstrations	2	406

Drop-in demonstrations	Days	Individuals
Japan 2001: taste East teas	2	234
Corsetry	2	290
Ply-split braiding	2	268
Handling Indian textiles	2	113
Japan 2001: Japanese printmaking	2	200
Japan 2001: Ohara Ikebana	2	183
Printmaking: Hope Sufferance Press	2	91
Printmaking: Glasgow Print Studio	2	74
Japan 2001: woodcarving	2	128
Printmaking: Pauper Press	2	31
Printmaking: The Coriander Press	1	76
Printmaking: silkscreen	1	70
Handmade shoes	2	498
Decoupage	2	114
Radical fashion: tailoring techniques	2	190
Lacemaking	2	61
Plaster casting	2	252
Stained glass windows	2	130
Jewellery design	2	460
Woodcuts	2	482
The art of feminine beauty	2	296
Glass engraving	2	245
Embroidery	2	410
Handmade hats	2	267
Making a musical instrument	2	428
Victorian photography	2	96
Shadow puppets	2	221
Handcrafted footwear	2	260
Tapestry weaving	2	152
Gemstones	2	201

3.2.4 Programmes for Visitors with Disabilities. Events for deaf visitors included a successful series of talks in the re-displayed British Galleries by deaf historian and archivist, Serena Cant. Following an evaluation of the programme by deaf consultant, Deborah Neve, discussion sessions after events have been introduced into each session. This is increasing the audience by making deaf people feel more welcome and enabling them to ask questions in their own language. More deaf hosts, guides and lecturers are being introduced into the programme. At present they have to be trained individually by other deaf people or by Imogen Stewart.

The programme for visually impaired people included visits to special exhibitions and the redisplayed British Galleries. The large number of handling objects in the galleries impressed many people. A successful dying and spinning course and workshops on furniture conservation were held and attracted more new people. A summer photography course led to a stunning display of photographs of the Chihuly glass exhibition.

Tours of the best access routes in the Museum were given to staff and volunteers as part of the Disability Awareness Course run by Training. These demonstrated where lifts, ramps, touch objects and other facilities for disabled visitors are situated.

3.2.5 Talks and Tours

- **Introductory tours to the Museum.** The introductory tours are still very successful, especially with first time visitors to the Museum. The volunteer guides also give tours

to booked groups and VIP visitors, and assist the Friends of the V&A with their programme. A small group give half hour tours on Wednesday evenings. Some guides also volunteered to go out to talk to groups about the British Galleries. This was highly successful and the guides went to 60 venues all over the country.

- **Gallery talks.** The daily gallery talk continues to cover the whole V&A collection as far as is possible. Three hundred and fifty three talks were attended by 4,365 visitors, including talks in the redisplayed British Galleries. They also included talks on major exhibitions and special displays.
- **Pinpointing the Collection.** These twenty minute talks on Wednesday evenings have continued. They concentrate on single objects or groups of small objects and are given by members of staff. A total of 51 talks were attended by 1,110 visitors.
- On selected Friday evenings, discussions called *In Conversation* have been held in the Canon Photography Gallery. These are discussions between photographers whose work is exhibited, curators and visitors. They chiefly attract people working in photography and the media. There were four sessions attended by 115 people.

3.2.6 Guides and Lecturers. Individual guidance is given to improve the delivery of gallery talks and to assist younger members of staff to increase their confidence in giving public talks. As Training run a full course on the delivery of gallery talks, the informal sessions on fluent speaking have been dropped.

Tours of the redisplayed British Galleries were given to six members of V&A Enterprises staff.

3.2.7 Wednesday Late View. Responsibility for Wednesday Late View has moved from Visitor Services to Learning and comes under the Adult Team. Wednesday Late View now takes place every Wednesday the Museum is open, rather than having short breaks at Christmas, and so there were 51 evenings (Boxing Day fell on a Wednesday).

The existing format continued in 2001/2 with a 50-minute lecture in the Lecture Theatre (tickets £8/£5 V&A Friends and full-time students), a 20-minute Pinpointing the Collection talk (free) and a 30-minute introductory tour (free).

Additional events linked to the British Galleries included monthly themed lectures from November to April, classical music by British composers played in the Norfolk House Music Room and costumed characters interpreting British life.

Total attendance at Late View for the year was 72,261 visitors with an average per evening of 1,416.

Summary of Adult Team programmes

	99/00		00/01		01/02	
	Courses/ Events	Individuals	Courses/ Events	Individuals	Courses/ Events	Individuals
Year Course Medieval and Renaissance (average termly recruitment)	1	47 49 57	1	49 67 64	1	64 66 69
Year Course Modern Arts ⁽²⁾ (average termly recruitment)	1	27 69 68	1	45 70 70 ⁽³⁾	1	48 69 69
Summer Course (total number of individuals recruited)	1	260	1	260	7	89 ⁽⁴⁾
Short Courses (total number of individuals recruited for all short courses)	4	266	4	266	5	355
OU events	1	64	1	64	1	64
Formal Education Evening Courses (average weekly recruitment)	1	47	1	47	1	48
Demonstrations	82	14,958	103	11,609	160	17,789
Events for deaf people	3	7	13	34	7	44
Events for blind and partially sighted people	10	105	12	109	12	128
Practical courses for visually impaired people	2	3	3	18	3	36
Occasions on which V&A escorts for people with disabilities have been used	8	17	8	39	22	178
Introductory tours	2,121	25,918	2,163	22,792	2,279	31,987
Gallery talks	420	7,073	412	5,550	504	7,607
<i>In Conversation in the Canon Photography Gallery</i>	-	-	-	-	4	142
Late View lectures	39	9,249	49	10,561	51	11,058
Late View pinpointing talks	-	-	51	1,104	51	1,110

² This course was renamed *Visual Arts in Europe: 1720-1920* in September 1999.

³ Course oversold.

⁴ Practical courses introduced.

3.3. FE/HE and Schools Team

3.3.1 Introduction. The FE/HE/Schools Team was formed in April 2001. Francis Pugh is the Conferences and Study Days Organiser responsible for the Higher Education Events programme. Vicky Mills continued to develop a full range of programmes and services for schools, leaving her post in January 2002. Carole Mahoney continued to provide INSET and Whole School Professional Development Days on a part-time basis until she left the Museum in March 2002 after approximately ten years of service to the Education Department. They were joined in June 2001 by Julie Cornish the part-time Web Project Officer. Team leadership was provided on a temporary basis by David Anderson, Head of Learning & Visitor Services, until January 2002 when Francis Pugh became team co-ordinator.

The team provides a wide range of booked education services for diverse audiences including schools, colleges, universities, specialists, practitioners and adult learners. These services generate a net income which helps to cover the costs of these and other education services. The primary purpose of these booked programmes is educational rather than economic, and they are intended to provide learning experiences at many different levels. Some booked programmes are provided free; all evolve in response to changing demand.

During the year the team began work on a Team Brief and Three Year Strategy.

3.3.2 In-service Training for Teachers. Courses are run at the V&A to enable teachers to use this and other museums in teaching both the National Curriculum and post-16 students.

The teachers' course *Book Art*, run in March 2001 in collaboration with the National Art Library (NAL) Special Collections, resulted in a school-based project in which students aged 13 – 16 created their own examples of book art. A selection of these was displayed in the Cromwell Road entrance between July and September. The display also travelled to two of the participating schools and the project was written up for an illustrated article in *Embroidery* magazine. Three one-day courses, focusing on the Victorian and Tudor Galleries for National Curriculum History at Key Stage 2 and Art and Design at Key Stage 3 & 4, were offered to celebrate the opening of the British Galleries. Curators delivered slide talks and tours of the galleries and teachers were introduced to the new digital teachers' resource. This innovative digital teachers' resource has been designed to support teachers using the British Galleries independently with their classes. The resource is aimed at primary and secondary school teachers and will be of particular use to teachers of History and Art & Design. It includes suggestions for activities linked to the National Curriculum, supporting historical information, downloadable worksheets, a facility to design your own worksheet and a forum for teachers to share their ideas on how to make best use of the galleries. It was available on the V&A website from 22 November 2001.

The three evenings for educators were very well supported. Two evenings enabled educators to explore new temporary exhibitions, *Inventing New Britain* and *Radical Fashion*, and to hear talks by the exhibition curators. The educators' evening which celebrated the opening of the British Galleries attracted a record number of visitors, including people from across the education world. Guests were entertained by Morley College Choir in the Cromwell Road entrance as they arrived; Christopher Wilk and David Anderson gave welcome speeches; the Dickens Society performed readings; there was a song recital in the Norfolk House Music Room and demonstrations about Tudor beauty and English pottery styles in the galleries.

Of the nine courses offered, seven ran and these were attended by a total of 957 individuals. Evaluation forms showed overall a very high level of satisfaction.

INSET courses run and numbers of teachers attending

<i>Inventing New Britain: evening for educators</i>	200
<i>Developing Drawing Skills</i>	13
<i>Dance and Movement Inspired by the V&A Collections</i>	4
<i>Radical Fashion: evening for educators</i>	269
<i>British Galleries: evening for educators</i>	450
<i>Studying the Victorians</i>	7
<i>Studying the Tudors</i>	14
Total	957

3.3.3 Whole School Professional Development Days. Four primary schools booked days on which the whole staff attended a course tailored to their own needs. These days bring staff together in a focused and enjoyable way to look at museum-related educational projects. Participant evaluations were very positive. The number of WSPDDs was reduced because Carole Mahoney and Vicky Mills left.

3.3.4 The DfES Research Project. This two-year Government-funded project which began in January 2000 moved into its final phase. Entitled *Creative Connections*, it is researching the importance of the Museum as a site and source for the further professional development of teachers and to identify the most effective and sustainable way to give teachers the confidence and skills they need to use museums and galleries as a learning resource. Research methods used include five different questionnaires, focus groups, telephone tracking, action research by participating teachers, a one-day course and a 30-hour accredited course running over several months. Seven teachers participating in the accredited course worked on projects with their pupils at school and at the V&A and the resulting work was displayed in the V&A during June, with a formal opening attended by teachers, friends and families of the pupils. The final project report was published in December 2001 and will have national implications for the achievement of good practice in the use of museums and galleries as a learning resource. Copies of the full report were sent to DfES, DCMS, Resource, clmg, IoE, V&A and members of

the Consultative Group. The two researchers employed on the project were given extended time to produce a summary report which will be distributed to interested individuals and institutions across the museum and education sector. A website has been set up for further dissemination of the project by the Institute of Education.

Courses were also run as part of the DfES-funded research project. Coverage of the programme, in particular that supporting the British Galleries, appeared in several educational journals and magazines, including the *Times Educational Supplement*, *Junior Education*, *Child Education* and *Art and Craft*.

3.3.5 Teaching Sessions and Services for Schools. No teaching sessions were offered this year because the schools post was vacant. The School's Officer devoted a large part of her time to producing a new teachers' resource in digital form for the British Galleries.

Summary of bookings for schools programmes

	99/00		00/01		01/02	
	Groups/ Events	Individuals	Groups/ Events	Individuals	Groups/ Events	Individuals
INSET courses	9	91	6	77	7	38
Preparatory sessions for 50 schools project	-	-	-	-	-	-
Joint teachers and lecturers evenings	3	481	2	454	3	919
Whole School Professional Development Days	3	42	8	188	4	85
Courses for PDCs, ITT and overseas teachers	1	15	-	-	-	-
School teaching or workshop sessions in galleries	-	-	12	404	-	-

3.3.6 Conferences and Study Days. The Conferences and Study Days Organiser ran two major conferences in collaboration with outside bodies. The first, *Pevsner and the Buildings of England*, marked the 50th anniversary of the publication of the first volume of *The Buildings of England* and was organised jointly with Pevsner Architectural Guides and the Buildings Books Trust. The second, *Transparency in Glass*, was organised jointly with the Royal College of Art and attracted an international audience of glass-makers, artists, students and collectors.

Further events in the programme of public conferences and study days are detailed below (table i). Three days which attracted significant numbers of students and young practitioners were *History Making: Recovering the Past, Collecting the Future*, a study day on black history jointly organised with the Archives and Museum of Black Heritage; *At Home in the V&A: Contemporary Art and the Domestic*; and *Breaking the Bounds of the Fine Art Print*.

(i) Summary of attendance at conferences and study days

	Days	Individuals
Study days:		
<i>At Home in the V&A: Contemporary Art and the Domestic</i>	1	105
<i>Victorian Visions: Culture and Society in Britain, 1837– 1901</i>	2	236
<i>Breaking the Bounds of the Fine Art Print</i>	1	59
<i>History Making: Recovering the Past, Collecting the Future</i>	1	103
<i>Photography in Japan: From Pre-modern to Post-Modern</i>	1	118
<i>Design for Knitting</i>	1	278
<i>The Japanese Sword</i>	1	289
<i>The Tudor and Stuart Interior</i>	2	502
<i>The Art of the Stitch</i>	2	285
Conferences:		
<i>Pevsner and the Buildings of England</i>	2	383
<i>Transparency in Glass</i>	2	364

(ii) Summary of bookings for conferences and study days

	99/00		00/01		01/02	
	Events	Individuals	Events	Individuals	Events	Individuals
Conferences	2	517	3	830	2	747
Study days	10	1,865	7	1,496	9	1,975

3.3.7 Further Education/Higher Education Programme. The year saw the first Continuing Professional Development Days for lecturers in further and higher education. These included a V&A/RIBA consultation day for architecture and interior design lecturers on the proposals for an architecture gallery and two days on the British Galleries – one, led by Malcolm Baker, for art historians, the other, led by John Styles, for British history specialists. Finally there was *Seeing Things: A Continuing Professional Development Day on Still Life Photography* for photography lecturers.

Total attendance at Continuing Professional Development Days

Continuing Professional Development Days	Attendance
CPD Day on landscape photography	13
V&A/RIBA CPD Day on proposed architecture gallery	11
British Galleries CPD Day for art historians	19
British Galleries CPD Day for historians	41
Seeing Things: CPD Day on still life photography	20
Total	104

Two new publications appeared during the year, a student guide to the V&A's study resources produced jointly with the Museum's Marketing Department, and *British Galleries 1500 – 1900: Resources for Students*. Both initiatives are designed to encourage museum-based student learning and research.

4.1 Introduction

- 4.1.1** The Access, Social Inclusion and Community Development Team aims to broaden the profile of the V&A's audience through a range of programmes and initiatives. Target audiences include culturally diverse audiences, and in particular South Asian, Chinese and African Caribbean visitors and people of diverse faiths. Socially excluded groups include older learners and language and literacy students.

To support the delivery of this programme, in addition to the Head of Access, Social Inclusion and Community Development, there are in post both a Chinese and a South Asian Officer. Other part-time staff have taken on responsibility for a range of programmes including the African Caribbean programme, the language and literacy programme for ESOL students and refugees and the interfaith Sacred Spaces programme.

4.2 Access, Inclusion and Diversity

- 4.2.1** Eithne Nightingale was asked to take a lead on an Access Policy for the whole Museum. A working party of representatives from the branch Museums, Collections, Visitor Services, Development, Directorate and Personnel was set up and met four times during the Summer and Autumn of 2001. The policy document sets out a definition of access, social inclusion and diversity, sets the context and outlines key policy statements according to the main activities of the Museum – collections, staffing, marketing, education, conservation, visitor services etc. – as well as identifying both short and long-term recommendations. The document includes appendices which compare visitor data with geographic trends, and identify good practice within the V&A and barriers to access. There is to be further consultation on this document before it goes back to Management Board and Trustees in September 2002.

4.3 Inspired by the V&A

- 4.3.1** *Inspired By the V&A* is a competition for part-time adult learners who are invited to submit works of art and craft inspired by the V&A's collections for display at the V&A's family of museums.
- 4.3.2** There were 255 entrants to the V&A competition. The quality of work by part-time adult learners in arts, crafts and design across the country was extremely high. There were several entries from students with learning difficulties, visual and physical disabilities and experiencing mental health problems. One entry, a lamp stand entered by a woman with visual disabilities, was specifically made to be touched and the RNIB were contacted in order to produce a braille label. Seventy-five entries were selected for display throughout the Museum either near the object of inspiration or in the front cases. This year we had displays in four front cases giving *Inspired By* a bigger profile than in previous years. A number of entries were selected for display at The Museum of

Childhood and at the Theatre Museum, and for the first time we offered the opportunity to purchase entries through the Crafts Council Shop at the V&A.

- 4.3.3** Each curatorial department selected a winner. A drawing by a mental health service user was selected as the winner by the Department of Prints, Drawings and Paintings. For the second year running Janet Cobb, a student and cashier in Tesco, won a prize for her innovative paper-maché sculpture inspired by a metalwork ship, the Burghley Nef.
- 4.3.4** The exhibition was launched during Adult Learners Week. Adult education and community music groups, including the Moreland Singers from Brent Adult and Community Education and three singing groups from Morley College (The Can't Sing Choir, Access Students and the Gospel Choir) all performed in the dome of the V&A throughout the day, with over 300 people attending the awards ceremony in the evening.
- 4.3.5** Gallery tours of the *Inspired By* displays were given on eight dates throughout the duration of the displays.

Summary of attendance at *Inspired By the V&A*

	99/00		00/01		01/02	
	Events	Individuals	Events	Individuals	Events	Individuals
<i>Inspired By the V&A</i> introductory tour	4	12	3	32	9	72
<i>Inspired By the V&A</i> self-guided visit	34	216	32	234	7	54 ⁽⁵⁾
<i>Inspired By the V&A</i> competition	1	150	1	305	1	255
Celebration of Adult Learners Week Music Day	3	357	5	554	5	537
Launch of competition	1	400	1	320	1	420

4.4 British Galleries

- 4.4.1 British Galleries Outreach Packs.** During the period April 2001 – August 2001, ten outreach packs were compiled suitable for promoting the British Galleries to community groups from different age ranges and ethnic backgrounds. Each pack included 20 slides of objects in the galleries, 20 A3 laminated colour copies of the slides, information about these images and a tape with famous personalities talking about a number of the objects.

Following a training day in August, a number of outreach talks were arranged from November to March 2002 with Chinese and South Asian Communities. Slide talks about the British Galleries were given in community centres and sheltered housing to inform and motivate older people to visit the British Galleries. The slide talks also provided a way of reaching people who were unable to visit the Museum for physical reasons. After the opening of the galleries in November, some community groups chose to visit the galleries in preference to having an outreach talk.

⁵ The reduction here is undoubtedly due to free entry which meant many groups and individuals did not use the bookings procedure. There were four groups of 51 people in total and three individuals who went through the bookings office

British Galleries outreach programme

Community organisation	Individuals
Lambeth Chinese Community Association Chinese School	50
Age Concern, Kensington & Chelsea	5
Chinese Community Centre, Chinatown	30
Open Age Project, Ashburnam Centre (gallery tour)	20
Newham Chinese Community Centre Women's Group	35
Chinatown Community Group (gallery tour)	30
Open Age, W10	18
Kensington & Chelsea Community History Group	6
Open Age/World's End	10
Camden Chinese Community Centre	28
Total	232

Summary of British Galleries outreach

	Groups	Individuals
<i>Older Learners</i>	5	59
Chinese Community	5	173
Total	10	232

4.4.2 British Galleries Performances by Community and Adult Groups. During 2001 community, adult and further education institutions, along with amateur theatrical, musical and dance organisations, were invited to submit proposals for short half hour performances related to the displays in the new British Galleries. Representatives from the groups were invited to an introduction to the project at the V&A by Eithne Nightingale and to meet one of the British Galleries curators, Dinah Winch. A year-long programme was planned which included period music and singing, extracts from plays, contemporary interpretations of the themes of the galleries, readings from Dickens as well as demonstrations and dance relating to the cross-cultural themes in the British Galleries. From October 2001 Marilyn Greene took over the planning of the programme from Eithne Nightingale.

Performing in the Dome, Morley College Chamber Choir were well received at the Educators' Evening on 23 November 2001. Clare Graydon James also sang at the Educators' Evening in the Norfolk House Music Room, whilst the Dickens' Fellowship performed readings in the Victorian Galleries.

The performances have proved very popular with the public and are attracting repeat visits from many, including those who were previously unable to come to the Museum due to admission charges. For example, a local homeless man has come to all of the performances.

In general, the afternoon performances have been attracting more visitors than the morning performances.

British Galleries performances at educators' evening, 23 November 2001

Group/performance	Individuals
Chamber choir	850
Songs of 18 th century England	150
The Dickens Fellowship: readings	120
Total	1,120

British Galleries adult and community performances, January – March 2002

Date	Group/performance	Individuals.
13/01/02	Dickens Fellowship – readings	90
	Recorder music - Handel and his contemporaries	100
10/02/02	Dickens Fellowship – readings	55
	Singing and readings celebrating women	100
	The Comedy Club –performance	80
10/03/02	A celebration of the train in words and music	55
	The Garden Suburb Theatre – performance	170
	Dickens Fellowship – readings	33
Total		683

4.5 Language and Literacy Programme

4.5.1 This was the third year of operation of the language and literacy programme with the service becoming increasingly well known within the community sector, adult and further education.

Over this academic year the Language and Literacy Project has consolidated its position as a learning resource for students of English as an additional language in further education colleges and community projects. There have been 68 visits from 30 organisations involving 1,343 students. Several colleges have integrated a Museum visit into their ESOL (English for Speakers of Other Languages) curriculum with groups coming throughout the year.

4.5.2 An introductory tour with one of our ESOL-trained part-time tutors is crucial as a means of facilitating access to our displays and collections.

The response to objects at a cultural and artistic level is often greater than can be expressed by students due to their language abilities. Students are encouraged to find the language to express and share their ideas with the rest of the group. All of the feedback we have had indicates that the visits are a very positive experience for the students. We now hope to extend the project to other galleries and are currently working on language worksheets for the British Galleries.

Summary

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Language and Literacy	10	75	15	225	68	1,343

4.6 Older Learners

4.6.1 Brand.Old: Brand.New. This was a reminiscence project developed alongside the temporary exhibition *Brand.New* where groups of older learners were encouraged to talk about their memories of shopping, stimulated by the brands they saw in the exhibition. These memories were then reproduced in a booklet *Lux was for Film Stars* and in a temporary display.

To launch the booklet, Sally Noelle, Older Learners Coordinator, invited all of the people who had participated in the reminiscence project and contributed their memories. The launch brought together diverse communities from all over London who would not normally come into contact, including the Spanish Memories Group, The Pepperpot Club and other culturally diverse groups.

Project participants expressed great pride in having their memories in a publication which they could share with friends and family.

Summary of attendance at launch of *Lux was for Film Stars*

On-site groups	Individuals
Pepperpot Club	19
Spanish Memories Group	11
East Chelsea Community Contact Organisation	9
Hackney Pensioners Press	2
Age Concern Camden	11
Kensington Day Centre	5
Westminster Advocacy Service for Senior Residents	4
Springfield Senior Citizens Group	13
Total	74

4.6.2 Reminiscence Topic Boxes. This reminiscence project has been facilitated by Sally Noelle, working in close collaboration with Julia Bigham in the Prints, Drawings and Paintings Department.

Local community groups and one special interest group were invited to participate in reminiscence/oral history gathering sessions based on objects from the Museum's Print Room. The material, which has been gathered both in the sessions inside the Museum and at the community centres, is being used to create a number of reminiscence Topic Boxes which will reside in the Print Room, and display boards which can be exhibited at the V&A or in community centres and libraries outside.

Themes covered included: London life in the pre- and post-war period, with a focus on collected objects relating to the seaside; the Festival of Britain; Christmas cards; Roger Mayne's photographs of Southam Street in Notting Hill; and interiors and furnishings of the 1940s and 1950s. Seven local community groups were involved.

All the sessions were taped and transcribed and some participants contributed their own photographs to be included with the Topic Box material and the

accompanying display boards. Some of this material is being included in an exhibition about the seaside at the Museum of Childhood, Bethnal Green, during the Summer 2002.

Participants described street games played locally like ‘Wall–ey Echo’ and ‘Tin Can Tommy’. Black British/African Caribbean participants described the experience of living in the area in the 1950s:

‘You’d have your own club in the house on a Friday or Saturday night. So, if I have a house, it’s a big house and I’m living there with my family, and you have a room at the back that you have a little dance in. Jamaican music, reggae and calypso and stuff, an’ jazz and all that. But it wasn’t welcome. But what can you do, you can’t go to other clubs, so you make your own entertainment’ – Margaret, Pepperpot Club.

Topic box reminiscence project

On-site events	Individuals
Seaside reminiscence session with Ashburnam Over Fifties Group	8
Seaside reminiscence session with World’s End Group	6
Festival of Britain reminiscence session with Festival of Britain Society	4
Festival of Britain reminiscence session with Festival designers	2
Christmas Cards reminiscence with East Chelsea Community Contact Organisation	5
Christmas Cards reminiscence with Open Age Project	5
Southam Street reminiscence with Sixty Plus	5
Southam Street reminiscence with Pepperpot Club	4
Interiors and Furnishing reminiscence with Age Concern Camden	7
Interiors and Furnishing reminiscence with Castlehaven Community Association	8
London Transport reminiscence with ex-worker	1
Total	54
Off-site events	
Seaside reminiscence session with Ashburnam Over Fifties group	7
Seaside reminiscence session with World’s End Group	7
Festival of Britain reminiscence at the Festival Hall	4
Christmas Cards reminiscence with East Chelsea Community Contact Organisation	9
Christmas Cards reminiscence with Open Age Project	4
Southam Street reminiscence with Sixty Plus	4
Southam Street reminiscence with Pepperpot Club	10
Interiors and Furnishing reminiscence with Age Concern Camden	6
Interiors and Furnishing reminiscence with Castlehaven Community Association	4
Total	55

4.6.3 Open Age Workshops. A series of monthly workshops ran from June 2001 to May 2002 in collaboration with the Open Age Project who organise activities for older people in Kensington and Chelsea and who have a large number of older people affiliated to their organisation.

The sessions gave a ‘behind the scenes’ look at some of the collections and curators, and other experts were invited to facilitate the workshops.

Summary of attendance at Open Age workshops

On-site events	Individuals
Behind the Scenes Tour of the Prints, Drawings and Painting Department	21
The Victorian Vision	16
Victorian Photography and Rural Life	19
Patterns in Nature	15
The Japanese Gallery and Haiku Poetry	17
Radical Fashion	18
British Galleries	17
Digital Photography Workshop Based on the Miniatures Gallery	16
Chinese Brush Painting	17
The History of the V&A	12
Total	168

4.6.4 Radical Fashion Through Time. A team of young guides who were interested in working with older people were trained to give tours of the *Radical Fashion* exhibition.

Several groups of older people from local community centres toured the exhibition and then participated in a ‘reminiscence session’ with Sally Noelle and the young guides, discussing fashions that were considered radical in their youth.

Summary of attendance at Radical Fashion Through Time

On-site events	Individuals
Tour and discussion with Henderson Court Resource Centre	11
Tour and discussion with the Spanish Memories Group	8
Tour and discussion with East Chelsea Community Contact Organisation	5
Tour and discussion with Age Concern Westminster	5
Tour and discussion with Ragged School Museum Volunteers	15
Tour and discussion with Ragged School Museum Volunteers	14
Total	58

4.6.5 Fifty Years of Steel Pan: A Panological Preview of the Historic Journey of the Trinidad All-Steel Percussion Orchestra. Sally Noelle assisted Alex Pascall OBE in co-ordinating a panel discussion and display on the first steel band to play in Britain in 1951 for the *Festival of Britain* celebrations. The panel included Sterling Bettancourt OBE, who was a member of that band and one of the pioneers of steel pan in this country, and Pearl Connor Mogotsi, pioneering broadcaster.

Summary of attendance at Fifty Years of Steel Pan

On-site event	Individuals
Fifty Years of Steel Pan	79

Summary of work with older learners

	00/01		01/02	
	Groups	Individuals	Groups	Individuals
Reminiscence	9	79	35	320
General programmes	10	76	12	198

4.7 Work with Travellers

4.7.1 Canon Travellers Photography Project. After an initial feasibility study about Romanies and Travellers working with the V&A, Stepping Stones School was commissioned to undertake a project working with children and young people. Three different traveller and gypsy communities were chosen to take part in the project, and well known photographers who have photographed gypsies were commissioned to work with them. The Print Room's collection of Koudelka photographs and other images of travellers and gypsies were identified as source material.

Donald Kenrick and Olga Apostolova from Stepping Stones School commissioned Marketa Lusacova from the Czech Republic and Jo McGuire from Ireland to be the project photographers. They worked with the children to facilitate a discussion at the V&A about the works in the collection and teach the children basic photography and visual thinking skills. The children were then given a disposable camera to record life in their own homes and halting sites.

A selection of the resulting photographs will form a display in the Canon corridor during November 2002.

Summary of participation in Canon Travellers Photography Project

On-site events	Individuals
Visit by Irish travellers from Lynton Close site in North London, project photographers and Stepping Stones staff to V&A	11
Visit by Irish travellers from Springtide site in South London, project photographers and Stepping Stone staff to V&A	7
Visit by Romani Gypsies from a Bedfordshire site, project photographers and Stepping Stone staff to V&A	9
Total	27
Off-site events	
Project photographers working two half-day sessions with each group in their own communities:	
Springtide Site	7
Springtide Site	7
Lynton Close Site	11
Lynton Close Site	11
Bedfordshire Romany Gypsy Group	9
Bedfordshire Romany Gypsy Group	9
Total	54

Summary of work with travellers

	01/02	
	Groups	Individuals
Work with travellers	9	91

4.8 Cross-Cultural Initiatives

4.8.1 Sacred Spaces. The *Sacred Spaces* mobile exhibition continued to tour various venues during the year 2001/2. The Sikh panels were displayed for a month at the Stephen Lawrence Gallery, University of Greenwich. Towards the end of 2001, leaflets describing the exhibition were mailed to 823 organisations resulting in a number of bookings. The exhibition has proved popular with the Standing Advisory Committee for Religious Education groups. It was used to launch the new R.E. syllabus in the Royal Borough of Kingston in November 2001 and is booked for the launch of the R.E. syllabus in Bromley for May 2002.

Again the Sikh section has been very much in demand. It toured the Gurdwara Sri Guru Singh Sabha in Hounslow in March and is booked by The Guru Nanak Sikh Museum, Leicester for April 2002, with further bookings into 2002.

Hiring of *Sacred Spaces*

Sections	Venue	Individuals
Jain	V&A for Jain Conference	287
Sikh	Stephen Lawrence Gallery, Greenwich University	2,800
All sections	Tiffin School (for SACRE Royal Borough of Kingston)	132
Sikh	Gurdwara Sri Guru Singh Sabha, Hanworth, Middlesex	550

Sacred Spaces outreach

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
<i>Sacred Spaces</i> outreach, events and exhibition	26	627	31	2,209	4	3,769

4.9 South Asian Programme

4.9.1 Sikh Arts and Heritage Lecture Series, March to October 2001. The Sikh Arts and Heritage lecture series was developed to sustain the participation of the Sikh community audience after *The Arts of the Sikh Kingdoms* exhibition, March – July 1999. A consultation day was held in October 2000 bringing together the many contacts established with the Sikh community during the exhibition. A small working party representing the Sikh community and led by Hajra Shaikh at the Museum was established to take the project forward.

The lecture series was sold out and was well attended by the Sikh community nationwide. Broad Sikh themes were presented by experts in their fields. The

lecture by Jeevan Deol on preserving Sikh illustrated manuscripts was particularly timely and generated much discussion within the Sikh community. The last lecture about Sikh martial traditions was also very well received and had a very high attendance.

Summary of attendance at Sikh lecture series

On-site lectures	Individuals
PIONEERS	67
Chasing the Mountain of Light	66
Illustrated Sikh Scriptural Manuscripts	74
Gurmat Sangeet Sikhism and the Musical Tradition	70
Architectural Conservation Projects by Gurmeet Rai	55
Construction of the Indian Sword	70
The Education of a Sikh Warrior	146
Total	548

4.9.2 Preserving Sikh Heritage Seminar. With the invitation to the UK of conservation architect Gurmeet Rai, a one-day seminar on *Preserving Sikh Heritage* was organised at the V&A by Amandeep Singh Madra and Jasprit Singh. The Sikh community took a strong lead in the choice of speakers and subject matter focusing on the current situation in India and the destruction of religious temples and Sikh manuscripts. Speakers included Jeevan Deol, a recognised expert in the field of Punjabi manuscripts, Gurmeet Rai and Simon Metcalf from the V&A's Conservation Department.

Summary of attendance at *Preserving Sikh Heritage* seminar

On-site seminar	Individuals
<i>Preserving Sikh Heritage</i>	131
One-day seminar in conjunction with the Sikh Heritage Lecture Series	

4.9.3 Second Sikh Heritage Lecture Series, April – November 2002. Following the success of the last series, Amandeep Singh Madra in collaboration with Eithne Nightingale and Jasprit Singh made a successful bid to the Heritage Lottery Fund to support a second series of lectures, initially to be held at the V&A and then to tour the wider Sikh community.

The new series explores contemporary aspects of Sikh culture including the contribution of women Sikh artists and contemporary gurdwara architecture.

4.9.4 Diwali 2001. Diwali (the Indian Festival of Light) was celebrated over two days in the Nehru Gallery of Indian art. Drop-in events included storytelling, henna hand-painting, a rangoli demonstration, live music by young musicians, and in the main entrance the installation of a shrine by the Swaminarayan Temple and large representations of Lakshmi and Ganesh by artist Carl Gabriel.

Summary of attendance at Diwali 2001

On-site events	Date	Individuals
Stories from the Ramayana	17/11/01 – 18/11/01	316
Henna hand-painting	17/11/01 – 18/11/01	142
Rangoli demonstration	17/11/01 – 18/11/01	725
Musical demonstration in the Nehru Gallery	18/11/01	151
Total		1,334

4.9.5 British Galleries Indian Interiors Project with HARCA Lansbury. Sally Noelle worked in collaboration with Sarbjit Natt from the Lansbury HARCA Community Centre in East London to run two study days for 15 teenage Bangladeshi girls who were about to embark on a year's textile and design project at the centre.

The study days looked at aspects of the Museum's collections which would relate to the group's cultural background and give them practical skills in textile techniques. Dinah Winch gave a talk in the British Galleries on Islamic influences on British Design, and Yasmin Hales-Henao gave a tour of the Indian Gallery and looked at traditional Indian folk art. The young guides gave introductions to the Islamic Gallery and the Dress Collection and practical sessions were run by Mary Spyrou on dying techniques and by Surjeet Hussain on Indian embroidery.

Summary of attendance at British Galleries Indian Interiors study days

On-site events	Individuals
Lansbury HARCA Study Day	15
Lansbury HARCA Study Day	15
Total	30
Off-site events	
Lansbury HARCA Study Day	10
Total	10

4.9.6 Shamiana: The Tent That Covers The World Website. The *Shamiana* website was launched in May 2001. It was planned as a final celebration of the *Shamiana* textile project, to bring back audiences previously involved in this project and to encourage the use of new technologies. The site was promoted by a postcard mail-out to over 1,000 community groups, adult and community colleges and other related organisations across the country.

Over the year 24 people have taken part in the online *Create-A-Tent* activity, submitting their preferred selection of *Shamiana* panels and leaving their own personal messages.

Four people have registered groups to take part in the digital artwork project. The groups are located in Malaysia, Wimborne (Dorset), Sheffield and Hong Kong. As yet no group has submitted their group artwork to the site, but all do have access, via the website, to guidelines on how to set up their project.

***Shamiana* website visits**

Month	Visits
May (2 weeks) 2001	487
June 2001	1,178
July 2001	687
August 2001 ⁽⁶⁾	-
September 2001	-
October 2001	-
November 2001	593
December 2001	656
January 2002	436
February 2002	976
March 2002	903
Total (known visits)	5,916

This website is due to be evaluated in May 2002.

4.9.7 *Sikh and Arts of the Panjab Website.* Due to the success of the *The Arts of the Sikh Kingdoms* exhibition, a Sikh website is being developed. The site has a number of key aims including sustaining audiences who were involved in the exhibition and celebrating their participation, providing access to information on artwork from the Panjab and highlighting other V&A initiatives with the Sikh community.

The site will include an online creative writing activity, which will take examples of prints and paintings from the collections and ask visitors to the site to compose a story around these. Their stories will then be submitted to the website.

Other parts of the site will offer information on the content of *The Arts of the Sikh Kingdoms* exhibition, highlight specific objects from the collections and look at a number of techniques particularly associated with artworks from the Panjab. There will also be a questions and answers section about the Sikh faith.

This site is due to be launched in April 2002.

4.9.8 *Shamiana Exhibition Tour.* Birmingham Museum and Art Gallery was the final venue for the *Shamiana* exhibition tour (17 March – 20 May 2001). This venue displayed 34 of the textile panels, the second largest display of the panels after Kelvingrove Art Gallery, which displayed 40 panels in 1998. Birmingham organised a number of textile workshops in parallel with the exhibition.

Inspired by the *Shamiana* project, the Birmingham-based artist Eleanor Viegas, who worked on the Birmingham textile panels, co-ordinated the work of a women's group in Goa to create their own textile panel inspired by traditional Goan techniques. Their work was displayed in Birmingham. A total

⁶ Due to technical problems the V&A is unable to report on the web visits for this site for the months of August, September and October 2001.

of 15,444 people visited this exhibition, which made this a very successful final venue.

At the end of May 2001, all the *Shamiana* textile panels were returned to the groups who made them. A few groups, who have since dispersed, chose to give their panels to local museums. The V&A's Asian Department also has three of the panels.

4.9.9 Cinema India – The Art of Bollywood

- **Bollywood hosts.** A team of young people from South Asian communities were trained to provide tours of the Bollywood exhibition and parts of the V&A South Asian Collections. The tours were in Hindi, Punjabi and Urdu as well as English. Their training included presentations by Divia Patel on Bollywood, Sue Stronge on the Nehru Gallery and Rosemary Crill on Indian textiles in the British Galleries.
- **Bollywood reminiscence.** In collaboration with Fathom, the education website, and Bollywood dancer Simmy Gupta, Sally Noelle has developed a series of reminiscence workshops based on the theme of Bollywood and visits to the exhibition. A short film will be made documenting some of the participants' memories of going to the cinema. The film will be available as a learning resource.

4.9.10 *Moving Here* New Opportunities Fund Digitalisation Project. As part of the development of the *Moving Here* digitalisation programme, which uses images from the V&A's South Asian collection, Jasprit Singh and Sally Noelle were asked to organise a one-day seminar for South Asian community leaders.

The seminar was well attended by professionals from the arts, academia and community groups. Presentations were made by Sam Seager and Kerry Rowe from the Public Records Office and Deborah Swallow from the V&A.

Enthusiasm was expressed for the project from the individuals present. However there was much discussion about the importance of interpretation and presentation of the material once it had been digitised. A number of community-based oral history projects were offered as examples of how material might be made more accessible on the website.

***Moving Here* New Opportunities Fund Digitalisation Project**

On-site event:	Individuals
<i>Moving Here</i> seminar	39
Total	39

Summary of attendance at South Asian programme

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Practical workshops for South Asian community (off-site)	41	310	16	301	1	10
Events and demonstrations (off-site)	3 ⁽⁷⁾	1,200	116 ⁽⁸⁾	5,000	-	-
Handling sessions (off-site)	1	15	- ⁽⁹⁾	-	-	-
Gallery talks for South Asian people (on-site)	12 ⁽¹⁰⁾	570	3	29	-	-
Practical workshops for South Asian community (on-site)	20 ⁽¹¹⁾	591	7	127	4 ⁽¹²⁾	77
Events and demonstrations (on-site)	10	3,350	2 ⁽¹³⁾	97	8 ⁽¹⁴⁾	612
Handling sessions (on-site)	4	488	5	183	-	-

4.10 Chinese Programme

4.10.1 Chinese Outreach. There were two outreach projects this year: one related to the Chinese Mid-Autumn Festival and the other art of the British Galleries Chinese Community Project.

4.10.2 Outreach for Mid-Autumn Festival. This year's Mid-Autumn Festival outreach programme extended outside London to Doncaster. Within London, the V&A visited the following centres making traditional mooncakes and lanterns in preparation for the Mid-Autumn Festival: Hackney Community School; Chinese Wise School; Bishop Ho Ming Hwa Community Centre; North Westminster Chinese Women's Group; Camden Town Community Centre; Healthy Living Centre (Chinatown); and Chinatown Chinese Community Centre.

4.10.3 British Galleries Chinese Community Outreach Project. We visited five Chinese community groups to introduce the British Galleries using artefacts and slides. The groups enjoyed the sessions and some of them have visited the gallery. A total of 173 people were visited over five sessions (see British Galleries outreach).

4.10.4 Museu-Based Activities. The Chinese Mid-Autumn and Chinese New Year Festivals go from strength to strength each year and we are delighted once again to host the UK Federation of Chinese Schools. An exciting development this year was the celebration of 100 years of the Qipao/Cheong Sam traditional

7 For *The Arts of Sikh Kingdoms* exhibition.

8 For *The Arts of Sikh Kingdoms* exhibition.

9 Figures for handling sessions are held in the general public programme.

10 For *The Arts of Sikh Kingdoms* exhibition (Urdu).

11 In relation to *The Arts of Sikh Kingdoms*.

12 Includes two workshops in relation to the British Galleries, one training session for Bollywood hosts and one meeting for New Opportunities Fund digitisation project.

13 Includes one consultation meeting for 35 people in relation to *Sikh Arts & Heritage* and 62 people who attended the first lecture.

14 Includes seven lectures on *Sikh Arts & Heritage* (481 people) and one conference for 131 people.

Chinese women's dress alongside the temporary exhibition *Radical Fashion*.

4.10.5 Chinese Schools Activities. The V&A hosted the annual UK Federation of Chinese Schools Performance and Chess Competition which was attended by 500 people.

4.10.6 Chinese Mid-Autumn Festival. We celebrated this festival with several events on the same day: a lantern procession between the Royal Albert Hall and the V&A main entrance (with lanterns which had been made during the outreach sessions); music, Kung-Fu and Tai-Chi demonstrations in the Pirelli Gardens; lantern-making workshops; and an evening Chinese cultural variety show in the V&A Lecture Theatre.

The Mayor of Kensington joined us for the cultural variety show in the evening.

4.10.7 *Radical Fashion: 100 Years of Qipao/Cheong Sam.* The event started with a fashion walk, *100 years of Qipao*, showing the changing styles of Qipao over the last century. Shoe-maker Datuk Jimmy Choo and Verity Wilson gave talks in the Lecture Theatre. There was a Chinese community display of Qipao and a Chinese button-making demonstration in the Raphael Gallery.

100 Years of Qipao attracted a lot of media attention, with coverage by local and international media, including Singapore's *Straits Times* newspaper and UK-based Chinese broadcaster, *PCNE*. The event attracted thousands of visitors from both the Chinese and other communities.

4.10.8 Chinese New Year: Year of the Horse. This festival attracted not just the Chinese community but also thousands from the general public due to increased publicity and the return of visitors from previous years. There was Chinese music in the dome at the Cromwell Road entrance and in the Raphael Court; opera face and mask painting; Chinese calligraphy and painting; and a Chinese tea-house. Broadcasters *PCNE* covered the festival and used it as part of a special programme on Chinese New Year celebrations around Europe.

4.10.9 Canon Photography Workshop. This workshop was aimed at introducing SLR (single reflex camera) photography skills to elderly Chinese women, some of whom had never held a camera before. Digital photography was taught to younger visitors.

Summary of attendance at Chinese programme

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Workshops/talks	-	-	13	812	3	121 ⁽¹⁵⁾
Outreach sessions	5	220	10	349	8	262
Presentations at Chinese Association forums	1	100	1	2,320	3	400
Group bookings/guided tour	-	-	18	774	1	73
Conference	1 ⁽¹⁶⁾	280	-	-	-	-
Chinese Mid-Autumn Festival	2	400	3	670	4	1,590
Chinese New Year – workshop/ demonstrations	4	400	3	2,537	3	6,500
Schools activity/performance	-	-	2	1,250	5	600
Temporary exhibitions events	4 ⁽¹⁷⁾	322	-	-	3	3,600 ⁽¹⁸⁾

4.11 African Caribbean Programme/Work with African Caribbean Community

4.11.1 *Day of Record: Black British Hairstyles and Nail Art.* Rhondda Garraway and Eithne Nightingale worked closely with the Contemporary Team in the planning and promotion of the event where members of the black community were invited to have their hair or nails photographed to be included in the V&A archives. There were also a range of short talks on historical and contemporary aspects of black beauty, and a photographic display tracing the changes in black hairstyles. The event was developed in partnership with the Archives and Museum of Black Heritage.

The Access and Social Inclusion Team developed a database of over 1,500 black hairdressers, youth and community organisations, bookshops, arts centres, cinemas, restaurants, libraries, colleges and high commissions for marketing the event. The evaluation of the event indicated that it was very successful. Over 1,100 people attended, the majority from the black British African Caribbean community.

4.11.2 *Carnival in Motion and Carnival for All.* We also worked with the Contemporary Team in the planning and promotion of *Carnival in Motion* – part of Contemporary’s Late View on 28 September 2001 – and *Carnival for All* on Saturday 29 September 2001. Over 16 carnival bands paraded against the backdrop of the treasures of the V&A to the music of the London School of Samba. A panel of leading carnivalists, chaired by Ruth Tompsett from Middlesex University, discussed the *Creativity of Carnival*. Music, food and

15 Canon workshop.

16 *New Moves* Chinese arts conference.

17 Temporary *Prestigious Pots* exhibitions and *Mao: From Icon to Irony*.

18 *Radical Fashion 100 Years of Qipao*.

clips of carnival 2001 all added to the vibrant atmosphere. On the Saturday families participated in the carnival make-up and costume workshops in preparation for the Children's Procession. Other workshops included the opportunity to play steel pan and to write calypso songs. There were performances from 'Alexander the Great' and from the winner of the 2001 Junior Calypsonians competition. The Children's Procession, at the end of the day, involved several of the carnival bands and participants from the workshops who proudly wore original carnival costumes or butterfly and fish costumes they had made in the workshops. Over 3,000 people attended on both the Friday and Saturday of whom over 50% were of black British African Caribbean origin.

Eithne Nightingale was successful in gaining a grant of over £5,000 from London Arts for the Carnival initiative. She worked with Rhondda Garraway on applying for financial support for a second year to London Arts for Carnival, and to the Lottery for Black History Month 2002.

4.11.3 Black History Month. *Carnival in Motion* and *Carnival for All* launched a series of activities during Black History Month including a trail of objects in the V&A's collections of relevance to the African diaspora. This was part of an initiative funded by the Lottery programme *Cultural Diversity and the V&A* to establish whether there were objects within the collections of significance to the black British community, even though there is no dedicated collection or gallery. Over 1,000 objects were identified and a selection was displayed in the front cases of the V&A, with the trail guiding people to objects in other galleries. We also supported the conference *History Making: Recovering the Past and Collecting the Future*, in particular by mailing details to the extensive and targeted database.

Summary of work with African Caribbean community

	00/01		01/02	
	Groups	Individuals	Groups	Individuals
<i>Carnival</i>	19	1,288	16	3,035 ⁽¹⁹⁾
<i>Day of Record</i>	-	-	8	333 ⁽²⁰⁾
Focus groups	-	-	2	17
Total	19	1,288	26	3,385

4.12 *Inventing New Britain: The Victorian Vision*

4.12.1 Groups continued to visit the *Victorian Vision* exhibition and to video their responses in relation to 'the world and new technology section', assisted by Yasmin Hales-Henao. The groups also drew on other stimuli – the Lewisham group visited the Maritime Museum at Greenwich and the Ragged School Museum; the Chinese pensioner group drew on the nineteenth century photographs of Hong Kong; the Bangladeshi students from the East End

¹⁹ These workshops were held with *Carnival for All* on 29 September 2001 and included five calypso workshops/performances for 261 people, five steel pan performances/workshops for 559 people, three carnival make-up/costume workshops for 806 people, 79 people attending the *50 Years of Steel Pan* seminar and 1,700 people participating or working in the children's carnival procession.

²⁰ This included 194 people attending four reminiscence sessions and 239 people participating in four demonstration sessions on hair and nail art.

researched the Victorian aspects of Docklands; and the students from Westminster University filmed the fine engineering apparent in central London railway stations built in the Victorian era. Video excerpts were compiled and shown outside the restaurant area during the last six weeks of the exhibition. The short film was launched at a special evening to which all participants were invited.

Summary of attendance at the *Victorian Vision* programme

	Groups/sessions	Individuals
<i>Victorian Vision</i> outreach	35	268
<i>Victorian Vision</i> Museum workshops	5	77

4.13 Access, Social Inclusion and Community Development (ASI&CD) Team Display

4.13.1 From November 2001 to February 2002, four of the front cases near the Dome were used to house a display of work from the ASI&CD team over the past three years. The display showed objects and documentation from the diverse range of successful projects that the team has worked on.

4.13.2 Coverage included: *V&A Voices* magazines produced by the young guides; a reminiscence display based on shopping and the project *Brand.old Brand.new*; the Chinese festival programme, African Caribbean carnival events, Diwali festival programme and *Shamiana: The Mughal Tent Project* as examples of the South Asian programme; and the *Inspired By* competition for adult learners. The *Inspired By* competition case included sketches and finished art pieces by adult learners.

4.14 Cultural Diversity and the V&A

4.14.1 This was the second and final year of the Lottery-funded programme *Cultural Diversity and the V&A*. Its aim was to sustain the participation of communities who visited the *The Arts of the Sikh Kingdoms* exhibition; to encourage the return of audiences with whom the Museum had previously worked (those involved in the *Shamiana: The Mughal Tent* initiative and the Jain exhibition); to develop inter-cultural and inter-faith initiatives; and to encourage the participation of those communities for whom there was no specific collection at the V&A and who were thus under-served by the Museum— notably the black British African Caribbean Community.

4.14.2 The programme has seen some real achievements. These have included the very successful lecture series *Sikh Arts and Heritage* which is now to tour the regions following a successful Lottery bid by the UK Punjab Heritage Association; some very popular festivals, in particular Chinese New Year which attracted over 5,000 people of whom over 50% were of Chinese origin; the successful completion of the website *Shamiana: The Mughal Tent*; and the *Sacred Spaces* inter-faith exhibition which has been to such diverse venues as Brixton Prison, the Stephen Lawrence Gallery and Harrow Museum. Outstanding work to be completed before June 2002 includes the website for

Sikhs and The Arts of the Panjab, the completion of the *Sacred Objects* trails, and a conference *Connections and Disconnections: Museums, Cultural Heritage and Diverse Communities* which will allow us to share the experience of the programme with others in the field both within this country and beyond.

4.15 Museum of Childhood and the Theatre Museum

4.15.1 Eithne Nightingale continued to spend one day a week at the Museum of Childhood in the development of the Community Strategy. This was launched in October 2001 at a meeting of over 30 key representatives from the local area to explore how the Museum could more successfully meet the needs and interests of the local communities, particularly in Tower Hamlets and Hackney. The paper compared visitor data with demographic data for the two boroughs and proposed a number of initiatives and partnership arrangements that could broaden the Museum's audience. This included work with early years, work with schools, family learning projects, after-school and holiday provision, mother tongue initiatives, work with children with disabilities and work with the voluntary sector.

4.15.2 Teresa Hare Duke, who was appointed to the post of Community Development Worker, has extensive experience of working with diverse communities in the East End. Eithne Nightingale has been asked to take on a general liaison role with both the Museum of Childhood and the Theatre Museum and to support the latter in developing an Access Strategy.

Work at the Museum of Childhood

	Groups/sessions	Individuals
Mother tongue initiative and outreach	6	109
Consultation meeting	1	38

5. SYSTEMS & ADMINISTRATION: BOOKINGS, AV, FINANCIAL ADMINISTRATION AND CUSTOMER CARE TEAMS

5.1 Introduction

5.1.1 There were a number of major staff changes within these teams in 2001/2. Following the departure of the Section Head, Sally Merriman, Patrick Hevey, team leader of the Bookings and Box Office Team, led the department from September 2001 – March 2002. Clare Cotton also left the Bookings Team and was replaced by Dawn Araim.

5.1.2 In September 2001, the Bookings and Administration Teams were both moved to new offices in the Royal College of Art block, which involved upheaval and disruption for the staff involved. The new open-plan offices do work well and facilitate flexibility of task-sharing, especially beneficial in the run-up to the Friday Late View event when frequently all members of Section staff are required to handle the influx of incoming calls.

The move to the RCA block also meant that the Bookings and Box Office Teams no longer have any face-to-face dealings with the public, whereas they did have the occasional visitor with an enquiry or ticket request when based near the Exhibition Road entrance.

5.1.3 Patrick Hevey oversaw the implementation of two up-grades to the Vista database. The Vista operators are seeing a steady improvement in the speed of processing time, and are beginning to take live bookings. In this period the Museum hosted the annual Vista users group meeting.

5.1.4 The events with greatest impact on the working of the teams this year were the opening of the British Galleries in November 2001, with the resultant sharp increase in the number of group bookings, and the introduction of free entry to the Museum in November, which necessitated certain new systems such as the monitoring of unbooked arrivals (see Section 6 below).

5.2 Visits and Bookings

Summary of group bookings by group type

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Schools	1,404	48,424	1,170	39,508	1,287	43,830
Universities ⁽²¹⁾	504	12,924	602	16,051	582	14,712
Art colleges	154	5,310	124	4,125	231	7,745
FE colleges	464	12,590	624	16,702	551	13,391
Adult groups	336	8,670	353	7,949	582	11,876
Art	-	-	-	-	-	-
Other	448	14,930	494	14,820	444	12,759
Total groups	3,310	102,848	3,367	99,155	3,677	104,313

²¹ This includes HE colleges.

²² This category was included in arts colleges up to 1999/00 but now stands alone as a category.

Summary of self-guided visits

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Total self-guided visits	2,754	90,717	2,940	89,041	2,792	86,479
Total charged groups (included in figure above)	135	5,005	88	2,332	44	1,163

Numbers of people visiting the Museum by group type

	99/00	00/01	01/02
Children and youth groups	1,133	814	898
Chinese community	421	3,319	1,024
FE colleges	11,469	16,702	13,391
Museum groups	2,746	1,513	2,402
Pre-schools	114	113	114
Primary schools	8,371	7,935	11,370
Secondary schools	40,162	31,573	32,346
South Asian community	14,843	800	173
Special needs	741	822	504
Universities and HE colleges	12,180	16,051	14,712
Arts organisations	3,676	4,125	7,745
Commercial organisations	387	277	1,091
Unknown	0	0	95
Adult and community interest group	2,941	3,624	4,749
Adult education (curriculum)	4,782	4,325	7,127
African-Caribbean community groups	-	1,324 ⁽²³⁾	11,964 ⁽²⁴⁾
Central government	313	398	-
Local government	209	59	296
Media	38	42	7
Other ethnic community groups	134	265	57
Teachers, lecturers, community workers, youth workers	396	311	68
Tour and tourist organisations	8,099	6,087	6,144
Total number of people booked into the Museum in groups	113,155	100,479	116,277
Total number of individuals booked into the Museum	98,663	104,877	14,653
Grand total	211,818	205,356	130,930

5.3 Groups Reception and Lunchroom

5.3.1 The Groups Reception provides a welcome facility for groups with a cloakroom and eating area. In addition the groups receptionist advises and supports groups providing information and leaflets. This space accommodates up to 160 people per half hour.

In 2001/2 this responsibility moved from this Section to being managed under David Marriott (Visitor Services).

Summary of Groups Reception bookings

²³ Includes 1,288 attending *Carnival* workshops and 36 attending *Brand.new*.

²⁴ Includes 3,325 attending *Carnival in Motion*, 7,539 attending *Black History Month* and 1,100 attending *Day of Record*.

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Groups Reception bookings	615	28,839	554	30,455	570	26,143

5.4 Gallery bookings

Gallery	Gallery number	Number of groups 99/00	Number of groups 00/01	Number of groups 01/02
Dress Collection	40	475	509	340
Nehru Gallery	41	326	295	194
Cast Courts	46a - b	267	191	87
Tsui Gallery	44	239	181	98
Islam	42	220	196	159
Toshiba Gallery	45	203	220	176
Medieval Treasury	43	164	33	34
20th Century	70 – 74	148	161	178
Photography Gallery	38	131	57	40
Raphael	48a	120	54	57
Print Room	503	109	129	119
Textiles	96 - 99	97	180	148
Sculpture	51	96	89	88
20th Century Study Collection	103 - 106	94	72	158
Textiles	100 - 101	82	178	152
Glass	131	74	88	70
Best of British	62	72	25	0
Korea	47	68	82	42
Europe/America	8 - 9	63	44	45
Textiles: Embroidery	109	57	67	90
Europe Jones Collection	1 - 7	55	48	54
Sculpture & Architecture	50 a – 50 b	50	75	57
Italy	11 - 20	49	36	18
Jewellery	91 - 93	48	52	37
Sculpture	62	45	71	82
Europe 1100 – 1450	22 – 24	32	40	49
Musical Instruments	40 a	32	32	30
Europe 1500 – 1600	21 – 21a	30	16	13
Tapestries	94	29	18	13
Ceramics: Islam	133	24	38	20
Ceramics: British Porcelain	140	2	64	62
Silver Galleries	65 - 69	-	92	36
Relaunched British Galleries:				
Bromley by Bow	58	-	-	14
Hanoverian	52, 53, 118	-	-	164
Norfolk House	52	-	-	12
Stoke Edith	54	-	-	11
Tudors & Stuarts	54-58	-	-	285
Victorians	122-125	-	-	299

5.5 Exhibitions

Summary of major exhibition group bookings

Dates of exhibition	Exhibition	Groups	Individuals
18/10/01-06/01/02	<i>Radical Fashion</i>	502	14,587

14/03/02-07/07/02	<i>Terracottas</i>	9	295
21/03/02-14/07/02	<i>Tiaras</i>	5	143

Total of group visitors excluding those booked for the major exhibitions

	99/00		00/01		01/02	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Groups visiting major exhibitions	579	27,652	869	25,044	516	15,025
Groups not visiting major exhibitions	2,874	85,503	2,498	74,111	3,161	89,288
Total groups	3,453	113,155	3,367	99,155	3,677	104,313

5.6 Bookings and Box Office

5.6.1 The workload of this team increased substantially in 2001/2. In order to deal with the increasing level of calls and general enquiries, Alice Cross joined Jeannette Donnelly on a short-term contract as Box Office Administrator. Over this year, the team saw:

- A dramatic rise in incoming call levels – by 65% within the Bookings/Box Office team in 2001/2 and steadily increasing (see below). The many successful events and activities generate regular, short and intensive periods of public interest. The main event bookings number now takes in excess of 1,000 calls a month. The same line deals with Wednesday and Friday Late View enquiries and ticketing.
- The Friday Late View ticketed events generate hundreds of calls on top of increasing average call levels.
- The Museum's major exhibitions and related events have grown in size and sophistication, flooding the bookings lines with calls for further information as soon as they are promoted in advance press and publicity.
- Whenever any Museum leaflet is produced with the bookings numbers, these numbers are automatically used as the key information point on exhibitions and education programmes generally. The Bookings Office is also used within the Museum as a general Museum information centre.
- Increasing Web interest is generating several hundred monthly email enquiries, which are being dealt with by Box Office staff. At the same time, the Museum must expand its online booking capabilities. This too is a significant additional activity.

5.6.2 In view of this situation and the resulting pressure on these teams, a major review of the Department's structure will be undertaken by the new Head of Systems and Administration when appointed in April 2002.

Monthly telephone and bookings totals

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Total
2000													
Calls	-	-	-	-	-	2,055	1,435	915	1,510	2,745	2,380	800	11,840 (25)

25 Incomplete year.

Bookings	1,081	934	1,227	774	1,027	1,074	741	505	1,199	923	1,240	626	11,351
2001													
Calls	2,045	2,215	1,695	1,520	1,925	1,462	1,449	2,297	2,369	3,250	3,656	1,075	24,958
Bookings	1,215	1,081	1,118	1,023	1,044	747	960	704	885	1,337	1,400	718	12,232
2002													
Calls	2,510	5,593	2,793	-	-	-	-	-	-	-	-	-	-
Bookings	1,402	840	1,139	-	-	-	-	-	-	-	-	-	-

5.7 Audio-Visual Team

5.7.1 This team, comprising Jim Divers and Ian Whittlesea, works to the following brief:

- To provide audio-visual services for lectures, study days and special events; to provide technical and operating assistance for events in the lecture rooms and other spaces.

5.7.2 Its main duties are to:

- Maintain audio-visual equipment in theatres.
- Maintain audio-visual loan equipment.
- Advise and install equipment in exhibitions as required.
- Advise and install equipment in special displays and other gallery exhibitions.
- Develop audio and video production facilities.
- Ensure equipment is up-to-date.

5.7.3 This team is under increasing pressure, both in terms of equipment needs (with the most basic tools such as slide projectors requiring modernisation or replacement) and in terms of the volume of events needing supervision. The team is having to rely very heavily on OPA assistance and in particular on one or two individual students whose assistance will not be available in the longer term. Again, the new Head of Systems and Administration will review procedures thoroughly on arrival, and make recommendations.

5.8 Finance, Customer Care and Administration

5.8.1 This team was formed in the course of the year as new team members joined this Section from other Museum departments. Gordana Buck moved into a customer care role from V&A Enterprises and Clive Errington-Watson moving from ISSD to take responsibility for Learning & Visitor Services financial accounting.

5.8.2 Purpose of the Team: To provide Learning & Visitor Services with Administrative, Financial and Customer Care support in its liaison with end users, suppliers and visitors; to promote the effectiveness of the Division through the introduction and maintenance of efficient system procedures; and to manage and generate accurate statistics for the Division and the Museum.

5.8.3 Finance Administration Key Tasks:

- Recording of all orders and contracts.
- Preparation and authorisation of invoices (to meet payment within 30 days).

- Recording OPA payments (within two days of receipt).
- Preparing monthly budget reports and distributing these to senior Divisional managers.
- Implementing end of financial year procedures and documentation and setting up new budget document and codes for the next financial year.
- Keeping accurate records of financial data, making this available to auditors and archiving yearly.

5.8.4 Clive Errington-Watson joined the Division in August 2001. The Division's finance systems were already sound – with clear procedure notes and efficient filing systems. Closer liaison with Finance needed to be established to improve the process of interpreting data received from Finance, and conveying it to Heads of Sections in a useful format.

New procedures introduced have included:

- Copies of orders are now sent with invoices for easier checking and filing. This paperwork is also issued on a more regular basis.
- A new, clearer Divisional budget document has been established and made available on the shared S-drive.
- Three years' worth of previous 'carried over' orders to 2001 were checked and cleared.

5.8.5 Additional Team Achievements.

- Co-ordination across the Division of a major office relocation, handling related logistics of furniture, IT and equipment arrangements.
- Co-ordination of on-site BBC Proms events.
- Cover of Box Office at peak periods.
- Handling of postal enquiries as follows:

Teachers enquiries, resource packs, etc	20
<i>Victorians</i> information	42
<i>William Morris</i> information	7
<i>Textiles and Dress</i> information	17
Information on other subjects/departments	18
Research enquiries/museum education	10
Adult courses	8
General (exhibitions/events, etc)	25
Total	147

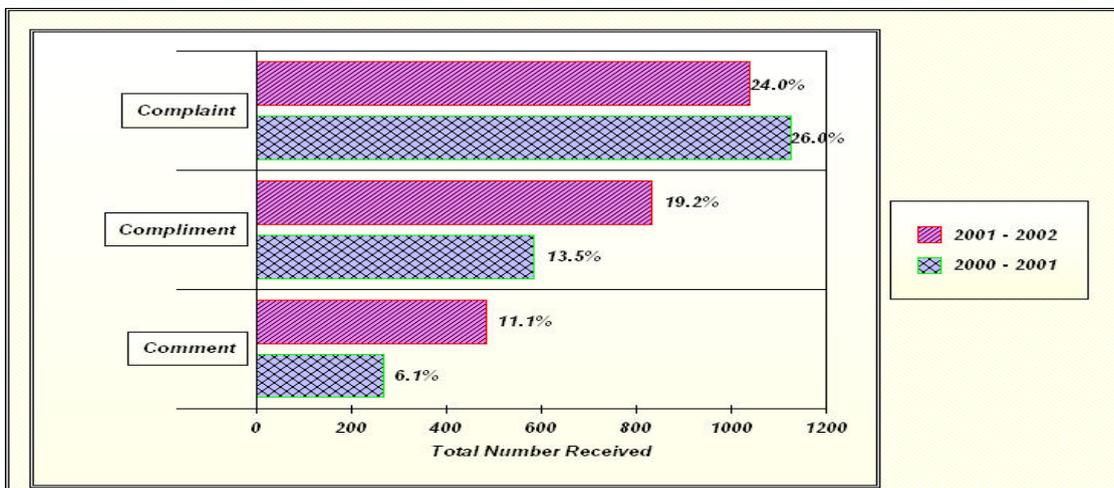
5.8.6 Customer Care

- **Software Package (Respond 3).** In the course of the year a specialist software package was introduced (Respond 3) to provide the Museum with one central system for recording, tracking, responding to and managing visitor complaints and comments. New reports were generated in order to brief colleagues in senior management and across the collections on the comments and complaints received from visitors, and for them to take any appropriate action.
- **Procedure.** The Division receives comments and complaints via a number of channels (V&A comments form, letter, telephone, e-mail and in person).

How visitor comments were received	Number	%
Comments form	1,814	92.8
Email	52	2.7
Fax	2	0.1
Letter	83	4.2
Telephone call	4	0.2
Total	1,955	100

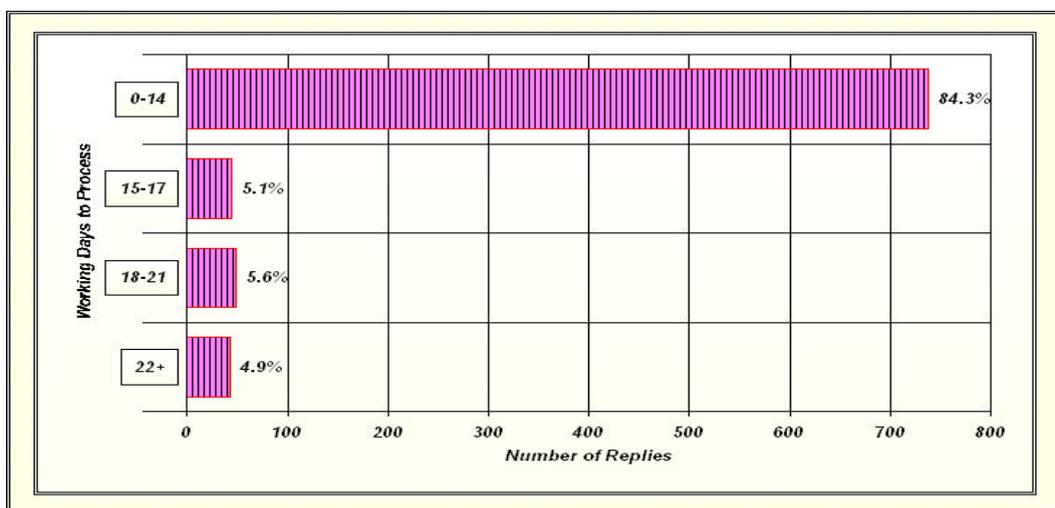
These comments are now recorded on the Respond 3 system and a report is produced on the total numbers received in each category.

Nature of visitor comments	Number	%
General comment	482	20.5
Complaint	1,039	44.2
Compliment	832	35.4
Total	2,353	100



NB. Analysis of the tables above is provided under Section 6 which follows below.

Comments/complaints requiring specialist input are forwarded to the appropriate department for a response. The Systems and Administration Team manages the process to ensure that the Museum meets its commitment to respond within 14 working days from receipt of any comment.



Response time on all public enquiries is closely monitored to ensure that the Museum is following the highest quality service standards. Gordana Buck joined the Systems and Administration Team in January 2002 with the remit of managing this process and maintaining the Respond 3 database.

- **Reports.** From August 2001 at the end of each month reports have been issued highlighting the total number of all comments, compliments and complaints, listed by issue type. Summary reports are issued at the end of each quarter and at the end of the financial year.

6. VISITOR SERVICES

6.1 Introduction

6.1.1 Two key areas affected the work of this Section: the opening of the British Galleries and the introduction of free entry to the Museum.

6.2 British Galleries Operations from August 2001

6.2.1 The British Galleries Manager, Vaughan Bhagan, started in August and began planning for the recruitment and training of new staff required. With advice from Ruth Fletcher from Training, a very thorough induction programme was developed which involved classroom work, visits to other attractions, a two-day residential and practical time in the galleries themselves.

6.2.2 **Gallery Assistant Induction.** The purpose of the induction programme was to ensure that the new Team has:

- A good foundation of knowledge about the British Galleries and the themes around which they are organised.
- An understanding of the methods of finding out information about the collections, the galleries and the Museum in general.
- A clear understanding of the key job responsibilities, namely the provision of:
 - Excellent visitor service, supporting visitors in getting the most out of their British Galleries' experience
 - Gallery security
- The ability to navigate around the British Galleries effectively.
- The sense of being part of a team.

6.2.3 **Gallery Assistant Recruitment.** Fourteen Gallery Assistant posts were created to run the British Galleries. The Assistants were to be both facilitators to the learning experience and providers of gallery security. Their role requires them to function well in a team unit and to communicate confidently, so the recruitment aimed to identify these skills. Excellent candidates were found and of the fourteen originally recruited all were still in place at the end of the financial year.

6.2.4 **Pre-opening.** A number of pre-opening events were scheduled during November which gave the Gallery Assistants an introduction to the British Galleries. All events ran smoothly. Standard Operating Procedures for the galleries were written before the start of the recruitment process. These continued to be developed and adapted to take account of the realities of the operation and now include opening and closing procedures, evacuation responsibilities, handling of visitor responses and troubleshooting for the various computerised displays.

6.2.5 **Opening.** The opening of the British Galleries coincided with the removal of admission charges to the Museum on 22 November 2001. This, together with the positive publicity for the new galleries display, meant that visitor numbers were extremely high. As numbers subsequently settled down, Gallery Assistants were able to devote more time dealing directly with visitors.

6.2.6 Initial Months of Operation. The operation of the galleries has highlighted the challenges that exist in maintenance support. Lighting contractors check the galleries daily to eradicate installation faults and as part of a preventative maintenance programme. Unusual faults, such as losing power during Late Views, have mostly been eradicated. Gallery Assistants have the authority to report maintenance faults to the Facilities Management Helpdesk as they arise, and all such faults are logged independently by the Gallery Manager in order that he can ensure all are dealt with.

The gallery interactives have been well received and heavily used by visitors. Some have had teething problems, such as the two 'build a chair' activities which both had to be remade due to breakages. The software for the computer interactives also had a number of faults, notably to do with printing, though almost all have now been resolved.

Overall the British Galleries opening and initial months of operation have gone very well.

6.3 Admissions

6.3.1 Introduction. 2001/2 was a year of change for the Admissions Department. The main issue for Admissions, other than exhibitions sales, was the impact of free entry to the Museum. Changes to the operation were inevitable due to the removal of standard admission charges. Two areas needed to be reviewed: how to capture accurate visitor numbers and the impact on operation and staffing requirements.

6.3.2 Exhibitions. *Inventing New Britain: The Victorian Vision* ran from 5 April to 29 July and had a total of 99,742 visitors. *Radical Fashion* ran from 18 October to 6 January and had a total of 93,215 visitors. Both received less visitors than anticipated, with *Radical Fashion* probably effected by the impending free entry.

6.3.3 Implications of Free Entry. David Anderson, Michael Cass, David Marriott and Admissions Manager Dawn Thornhill, with input from Marketing, Development and ISSD, met on a regular basis from May onwards to work through the key issues:

- Counting visitors
- Charging for exhibitions
- Donations
- Marketing
- Information desks
- Resources and money

6.3.4 Counting Visitors. A number of different monitoring options were investigated and eventually narrowed down to two similar systems, Shoppertrak and Footfall. Both used digital camera technology to capture the admissions data from above the doors and offered accuracy levels of 95% or higher. One of the companies, Shoppertrak, installed its equipment for a trial period to enable data capture comparisons to be made against hand-held

clickers used by warding staff at the doors. Shoppertrak were ultimately chosen as their costs were less and all data would be owned by the Museum. The system was installed at the end of October.

A series of clicker counting trials have been carried out in order to confirm the accuracy of the Shoppertrak system. The trials have also been applied to staff entering the Museum in order that they are not reported as visitors. (This reduced the admission figure).

6.3.5 Donation Boxes. Due to time constraints, a full consultation and formal design of donation boxes was not possible. The team agreed a basic design to cover the initial opening period until such time that a designer could be appointed. One box is positioned at each entrance and is emptied by Admissions staff.

Gift Aid envelopes were available at the donation boxes, however, this was discontinued due to the limited use made by visitors and the extra administration required from VAE to process the envelopes.

6.3.6 Information Desks. The Information Desks were moved from their location alongside admission tills 1 and 2 under the Dome. This required re-organisation of both the Information and Admission Desks. The aim was for the Main Entrance area to be uncluttered, open and inviting. The Friends desk was also moved back under the Dome.

6.3.7 Staffing. When free entry began on 22 November 2001, the *Radical Fashion* exhibition was still running so a full compliment of Admissions staff was required to sell tickets. After *Radical Fashion's* closure on 6 January 2002, the only requirement was for Admissions to sell a small range of guidebooks requiring less staff. As a result, all Admissions staff on short-term contracts and those over 60 left after the exhibition ended. Seven staff working between one and four days per week were retained. The Manager, Assistant Manager and two Supervisors were also retained to ensure that an appropriate service could be delivered during exhibitions.

A staffing requirement we had not anticipated involved monitoring unbooked groups visiting the Museum. A trial was run, with a staff member approaching groups as they entered the Museum via Cromwell Road to enquire if they had booked their visit. As a result of this trial the position has been retained and is being built into future budgets.

Free entry had a well-documented impact in the massive increase in visitor numbers by comparison with the period of paid entry. Daily visitor numbers now peaked at 5,000 - 10,000 rather than 1,000 - 4,000. The year-end visitor number was 1,451,621 which was a 55% increase on the previous year. In terms of the calendar year, the 2002 admission figure was running over 200% up on 2001 from January to March.

Such visitor numbers have implications across the Museum in terms of demand for goods and services.

6.3.8 Catering. In the first few days after removing admission charges the catering facilities within the Museum were put under great pressure. To alleviate this, the Gamble Room was re-opened as a café when not booked for events. Restrictions on booking have also been made to the effect that the Head of Visitor Services must be notified and that only essential or profitable events will be considered. The staff restaurant is also now used at weekends and known as the RCA Café. Only the main New Restaurant offers a full range of hot and cold food.

6.3.9 Toilets. The toilets at Cromwell Road have been a source of complaint, but since free entry they have been repainted, warm air hand dryers installed to replace paper towels and a more structured cleaning regime implemented. Two signs indicating alternative locations have been displayed adjacent to the ladies toilet.

6.3.10 Operations. The Operations Manager Pat McCann continued as acting Head of Visitor Services until May 2002.

The BBC Proms were again very successful with each concert virtually sold out. For this year's programme, additional free events were added – the Composer Portraits. These were late afternoon events to precede the main Proms of the evening at the Royal Albert Hall. These posed some minor operational problems and generally had under 50% attendance. Overall the BBC Proms at the V&A was a great success and raised £7,140.42 income for the Museum which gave an operating profit of £2,084.74.

The Groups Reception/Lunchroom came under Visitor Services control during this period and from December 2001, on a trial basis, the Lunchroom facility was opened at weekends to offer visitors somewhere to eat their packed lunches. Between 28 December 2001 and 31 March 1,384 visitors used the Lunchroom at weekends and so the weekend opening has been extended for 2002/3. The core reason for the Group Reception remains educational visits and for this period there were 26,143 visits booked in to use the facility.

6.3.11 Visitor Information. 2001/2 saw many changes in the personnel of the team, with James Wilson leaving to join the Training Team in September. Diane Wharton left for maternity leave in December. Harriet Connides, in the absence of James Wilson, managed to maintain a good standard of service during this period with support from colleagues within Visitor Services. From January 2002 Victor Batalha joined Harriet as cover for Diane. Victor had previously been with the Admissions team.

6.3.12 Museum & Galleries Month 2001. James Wilson organised Museums & Galleries Month in 2001. The V&A offered free entry all day for each Wednesday in May and a free shuttle bus service to the branch Museums. The impact of free entry can be seen below, with Wednesday generally being the busiest day of the week for the period. The shuttle bus was well received by those who used it but without proper publicity not enough visitors were aware of the service.

Visitor Figures in May 2001 (based on entrance warders' recordings)²⁶

Wednesdays are heavily shaded.

Where figures were not available an average is used. These are lightly shaded.

Averages for Wednesdays are based solely on Wednesday figures.

All other averages are based on figures for the whole month.

		10:00 – 16:30		16:30 – 17:45		17:45 – 22:00		Daytime Total
		Cromwell Road	Exhibition Road	Cromwell Road	Exhibition Road	Cromwell Road	Exhibition Road	
Tue	1-May-01	1,946	522	104	20			2,592
Wed	2-May-01	2,223	679	328	57	866		3,287
Thur	3-May-01	851	254	128	26			1,259
Fri	4-May-01	1,175	419	96	37			1,727
Sat	5-May-01	2,170	463	208	37			2,878
Sun	6-May-01	1,803	800	188	83			2,874
Mon	7-May-01	1,803	674	188	77			2,742
Tue	8-May-01	1,803	439	188	61			2,491
Wed	9-May-01	2,909	240	397	51	645		3,597
Thur	10-May-01	1,338	530	86	39			1,993
Fri	11-May-01	1,299	304	77	46			1,726
Sat	12-May-01	1,205	402	70	38			1,715
Sun	13-May-01	1,262	192	162	34			1,650
Mon	14-May-01	1,093	404	86	28			1,611
Tue	15-May-01	1,847	369	102	44			2,362
Wed	16-May-01	3,130	801	108	31	188		4,070
Thur	17-May-01	2,201	734	315	64			3,314
Fri	18-May-01	1,537	368	127	36			2,068
Sat	19-May-01	2,160	419	156	69			2,804
Sun	20-May-01	1,259	445	112	84			1,900
Mon	21-May-01	1,452	503	142	34			2,131
Tue	22-May-01	1,440	525	98	47			2,110
Wed	23-May-01	3,808	690	228	47	856		4,773
Thur	24-May-01	1,541	581	136	33			2,291
Fri	25-May-01	1,035	596	148	17	448		1,796
Sat	26-May-01	1,475	360	176	64			2,075
Sun	27-May-01	2,328	378	172	78			2,956
Mon	28-May-01	1,734	376	188	75			2,373
Tue	29-May-01	1,347	364	188	32			1,931
Wed	30-May-01	2,476	602	925	66	671		4,069
Thur	31-May-01	2,233	481	210	49			2,973

6.3.13 Free Entry. As stated above, the Admissions Desks were moved adjacent to the admission tills in the Dome. After initial scepticism amongst staff and volunteers they have adapted well to the change. From December 2001 the Information Team was given use of a store area close to the desks, in the lift lobby leading to the British Galleries. This has enabled better organisation of the leaflet and information stocks as large numbers of boxes are no longer stored directly behind the desks. Now only boxes of maps are retained as the high visitor numbers mean up to four boxes of maps are used per day.

²⁶ These figures should be used as an indicator only.

During non-exhibition time the Admissions staff work from the sales desk next to Information. Long-term this will enable there to be a 'paid' staff member present to assist the volunteers.

6.4 Analysis of Customer Comments, Complaints and Compliments²⁷

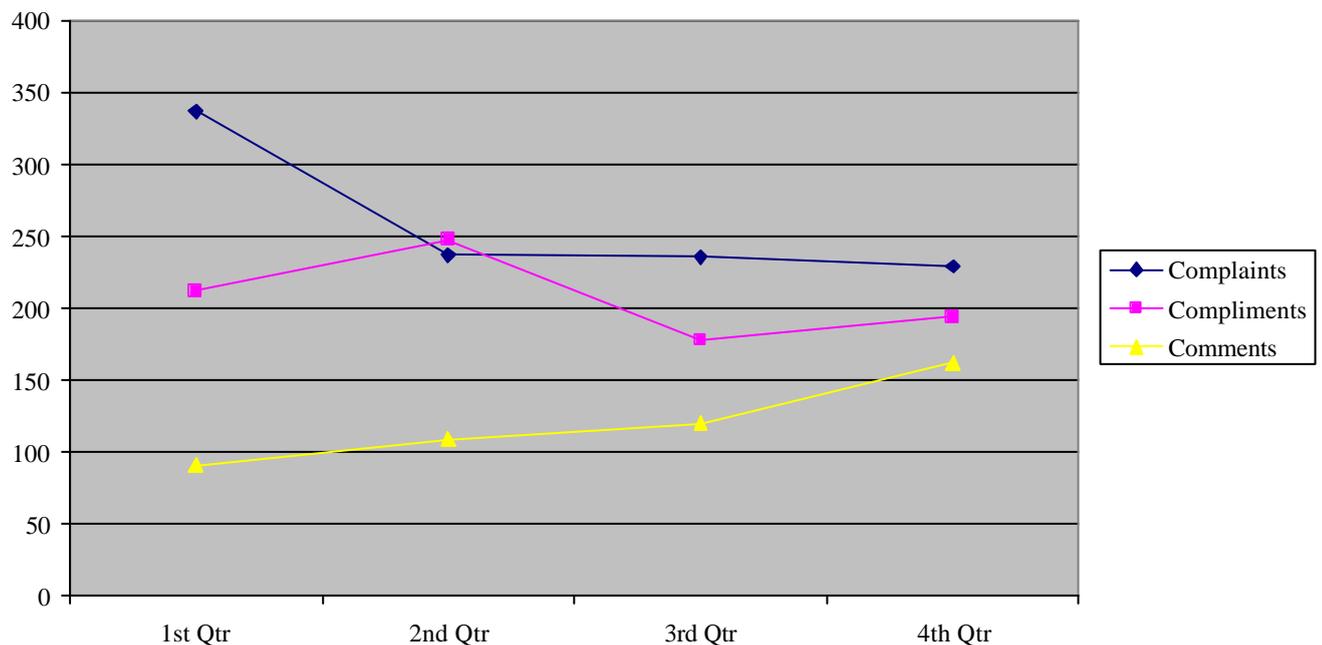
6.4.1 Introduction. The total comments, complaints and compliments received in the fourth quarter, January to March 2002, was 585, which is consistent with the previous two quarters.

Complaints remained at the same level as in the previous two quarters, though as a percentage complaints have declined slightly in the period, averaging 44% for the year. Compliments have been consistent, averaging at 35% for the year. The last two quarters have seen an increase in Comments, especially in the last quarter where this category accounted for 28% of all received. This would be partly explained by the changes to the Comment forms where visitors have the option of marking the category.

Summary of visitor complaints, compliments and comments

	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total
Complaints	337	237	236	229	1,039
	53%	40%	44%	39%	44%
Compliments	212	248	178	194	832
	33%	42%	33%	33%	35%
Comments	91	109	120	162	482
	14%	18%	22%	28%	21%
Total	640	594	534	585	2,353

Summary of visitor complaints, compliments and comments



²⁷ This Respond 3 data is a breakdown of the figures requested above in Section 5.

6.4.2 Complaints

Summary of visitor complaints

	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total	
Admissions	25	7	10	3	45	4.3%
Access	11	4	8	5	28	2.7%
Events	8	8	3	10	29	2.8%
Exhibits	74	37	54	68	233	22.4%
<i>Display</i>	20	14	5	10	49	4.7%
<i>Labels</i>	42	14	42	48	146	14.1%
Catering	30	39	25	18	112	10.8%
<i>Catering prices</i>	17	16	12	5	50	4.8%
<i>Poor facilities</i>	5	6	6	2	19	1.8%
Major projects	3	2	-	2	7	0.7%
Marketing	3	4	6	2	15	1.4%
Museum	153	108	110	104	475	45.7%
<i>Gallery closures</i>	43	23	4	2	72	6.9%
<i>Internet</i>	14	8	4	5	31	3.0%
<i>Lighting</i>	31	19	20	21	91	8.8%
<i>Map</i>	9	6	8	4	27	2.6%
<i>Poor signs</i>	14	10	10	21	55	5.3%
<i>Toilets</i>	8	19	16	17	60	5.8%
Retail	10	10	7	5	32	3.1%
Staff	20	18	13	12	63	6.1%
<i>Staff rudeness</i>	8	15	9	6	38	3.7%
<i>Staff poor service</i>	7	3	4	6	20	1.9%
Total	337	237	236	229	1,039	

Summary of visitor complaints for the British Galleries

	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total	
Exhibits			36	33	69	35.4%
Display			1	3	4	2.1%
<i>General</i>			1	1	2	1.0%
<i>Interactivity</i>			1	2	3	1.5%
<i>Labels</i>			33	23	56	28.7%
Museum			19	13	32	16.4%
<i>Lighting</i>			14	8	22	11.3%
<i>Map</i>			2	-	2	1.0%
<i>Signage</i>			1	2	3	1.5%
<i>Safety</i>			1	-	1	0.5%
<i>Security</i>			1	-	1	0.5%
Total			55	47	102	

The above tables indicate that the complaint trend is generally downward.

Labelling has continued to be the biggest single issue, with British Galleries and *Tiaras* being major contributors to the total. For example, there were 23

complaints received regarding labelling in the British Galleries which is almost half of the Museum's total for the issue. However, this is a 33% reduction on the previous quarter. The *Tiaras* exhibition labels have now been changed so we should see a fall in label complaints from May onwards.

Complaints about lighting has remained constant over the last three quarters and the complaints have often been linked to labelling issues. British Galleries again features with 38% of the Museum's total lighting complaints, though as with labelling the trend is significantly down on the previous quarter.

Sign complaints have doubled on the previous quarter and account for 5% of the year's total. Some changes have been made to the directional banners around Cromwell Road and routing to the exhibitions.

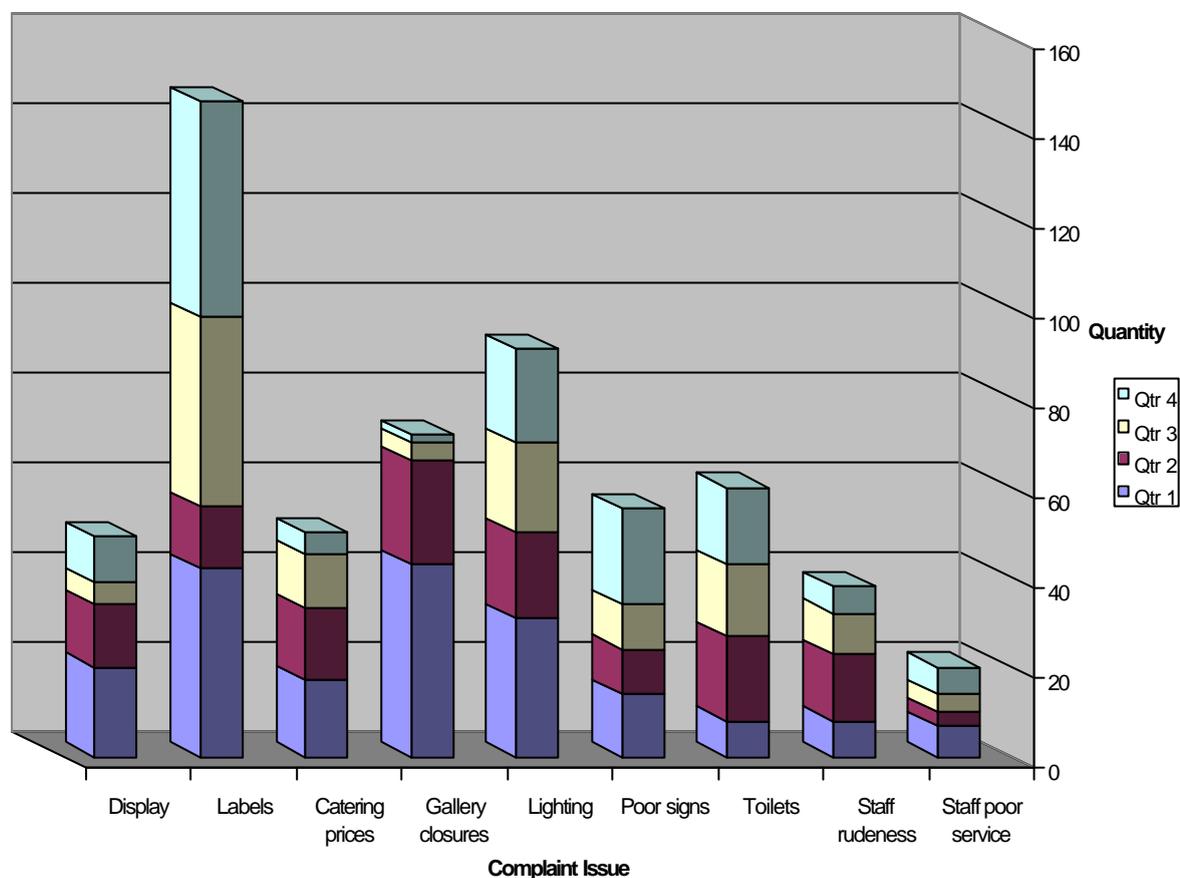
Staff rudeness fell in the quarter and combined with other staff issues, such as poor service and misinformation or lack of knowledge, account for over 6% of all complaints.

Complaints regarding catering prices have fallen again, by over 50% on last quarter. General catering complaints also fell, with the fourth quarter figures being half those of the second.

Toilets remain at a consistent level at just under 6%.

A significant success has been shown in gallery closure complaints which ceased to be a significant issue in the last two quarters. The relatively high total, 7% of all complaints, is accounted for by the problems experienced in the early part of last year. Of the two complaints this quarter, one was about specific galleries not being open on a Late View evening.

Main complaints by issue



6.4.3 Compliments

Summary of visitor compliments

	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total	
Admissions	5	2	15	5	27	3.2%
Disability access	1	-	-	2	3	0.4%
Events	17	73	6	21	117	14.1%
<i>Demonstrations</i>	2	43	1	-	46	5.5%
<i>Friday Late View</i>	-	4	-	-	4	0.5%
<i>Wednesday Late View</i>	3	9	2	1	15	1.8%
Exhibits	98	97	115	116	426	51.2%
<i>Display</i>	45	28	10	14	97	11.7%
<i>Labels</i>	2	-	3	-	5	0.6%
<i>General</i>	-	68	94	91	253	30.4%
<i>Interactivity</i>	-	-	8	11	19	2.3%
Catering	5	3	3	4	15	1.8%
Marketing	-	-	-	1	1	0.1%
Museum	63	60	31	22	176	21.2%
	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total	
<i>Enjoyed visit</i>	50	45	22	15	132	15.9%

<i>General</i>	<i>11</i>	<i>15</i>	<i>8</i>	<i>6</i>	<i>40</i>	4.8%
Retail	1	1	0	0	2	0.2%
Staff	22	12	8	23	65	7.8%
Total	212	248	178	194	832	

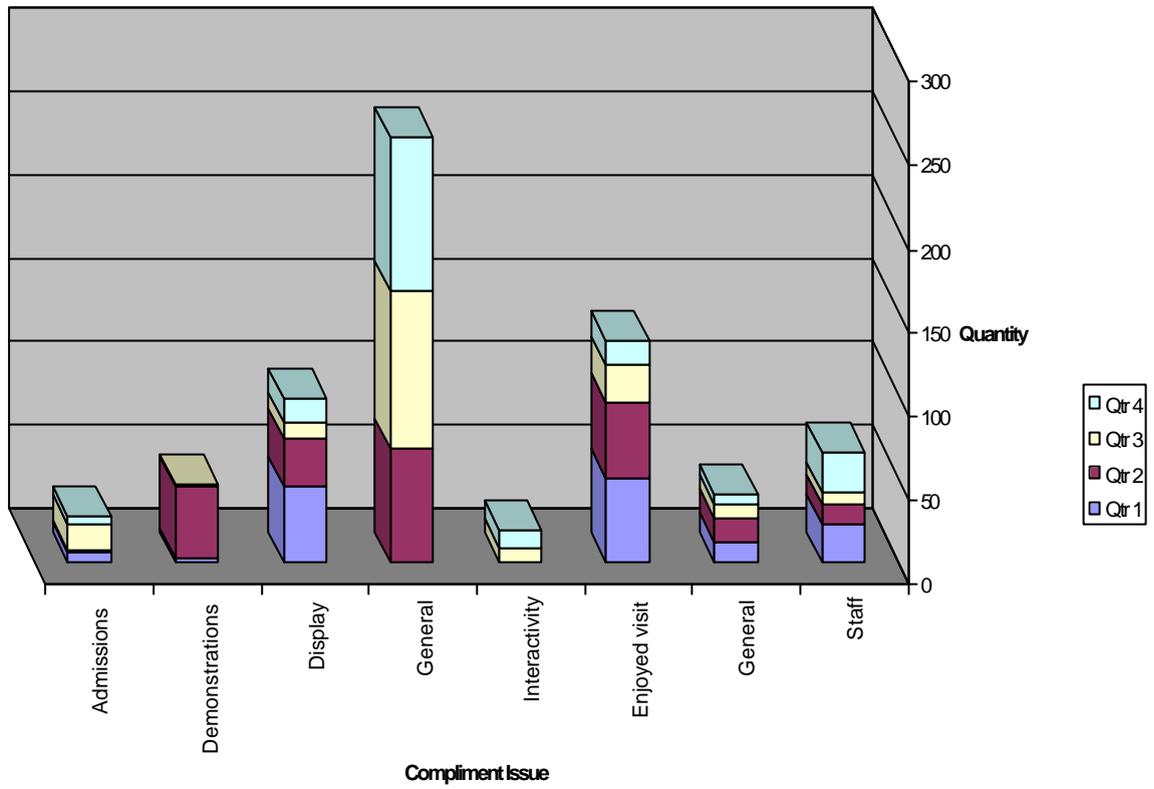
Summary of visitor compliments for British Galleries

	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Total	
Events			1	9	10	6.1%
Exhibits			59	87	146	88.5%
<i>Display</i>			7	12	19	11.5%
<i>General</i>			44	65	109	66.1%
<i>Interactivity</i>			7	10	17	10.3%
<i>Labels</i>			1	-	1	0.6%
<i>Enjoyed visit</i>			-	4	4	2.4%
<i>Staff</i>			-	5	5	3.0%
Total			60	105	165	

Interactivity has featured again amongst the compliments, virtually all related to the British Galleries.

Staff compliments by year-end were running at the highest level of the year, marginally higher than the first quarter. The total compliments just outweighed the complaints, but this did not excuse avoidable complaints for rudeness.

The trend for positive comments regarding display is down on the earlier half of the year, although positive compliments about the exhibits in general have remained high, as in the last quarter. The British Galleries again generates the majority of these comments. The number of visitors taking time to state they have enjoyed their visit is continuing to fall; it is now 70% down on the first quarter. This is not easy to explain as complaints have not risen over the same period and further investigation by visitor satisfaction surveys may assist in understanding the trend.



7. EVALUATION AND RESOURCES TEAM

7.1 Introduction

7.1.1 The Evaluation and Resources Team covers the work of the divisional editor, Tony Manos, the Resources Officer, and the Head of Evaluation and Visitor Research, Morna Hinton, who is the team leader. The team was formed on 1 December 2001 and the following team brief was agreed:

- Develop a strategy for evaluation and visitor research.
- Initiate and manage visitor research and evaluation projects that support Museum strategic priorities.
- Provide expert advice and training in visitor research and evaluation to V&A staff.
- Initiate and manage research projects that develop knowledge and understanding of museum learning.
- Carry out evaluation and visitor research that furthers understanding of the Museum's six main audience groups.
- Establish a system to support V&A staff in the internal evaluation of public-facing Museum projects.
- By the end of the first five years of the Evaluation and Visitor Research strategy, establish the V&A as a nationally and internationally respected centre for visitor research.
- Ensure that all Divisional publications in all media are produced to a high standard, in a consistent style and in accordance with pre-determined budgets and deadlines.
- Develop the Resource Centre so that it contains all the key publications and other resources that relate to museum and gallery learning, evaluation and visitor research.
- Develop the Museum's slide collection to ensure that it has a full range of images of the V&A collections and activities, together with key images from external sources.
- Raise the profile of the Resource Centre within the Museum and set targets for increased use.
- Set benchmarks for the work of the team.
- Monitor and contribute to developments and requirements from government and other national agencies, e.g. DCMS, QUEST, and Resource. Advise and support the Museum on implementation.

7.2 Resource Centre

7.2.1 The Resources Officer, Stella Harpley, left at the end of April 2001. The Resource Centre was covered temporarily by Janet MacLachlan during the rest of the financial year 2001/2. The recruitment process for a replacement for Stella started in January 2001 with the aim of interviewing and appointing someone early in the next financial year.

7.2.2 The Resource Centre continued to provide books, journals, audio-visual and digital materials to staff within the Learning & Visitor Services Division and throughout the Museum, and lent slides to those lecturing for the Museum. These materials were used regularly throughout the year.

Summary of loans from the Resource Centre

	99/00		00/01		01/02	
	Borrowers	Loans	Borrowers	Loans	Borrowers	Loans
Loan of books	87	159	104	227	48	86
Loan of slides	86	1,117	81	1,375	110	1,234

7.3 Editorial

7.3.1 In the course of the year the Divisional Editor was responsible for the production of nearly 100 publications, information leaflets and posters. His responsibilities continued to involve all aspects of the production cycle in traditional print publishing, including the maintenance of a house style, preparing and editing texts for both Learning & Visitor Services and other V&A publications, liaising with internal V&A staff, the Museum's typesetters and design studio, external designers and printers and co-ordinating the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the Museum.

7.3.2 Within the Division he co-ordinated the editing, designing and printing of *Events at the V&A* and *What's On at the V&A*. The former appeared three times during the year, giving comprehensive details of all bookable education and other activities. The latter increased in frequency to two-monthly, then split into two separate publications, *What's on for Families* and *What's On for Adults*.

7.3.3 In addition, the Editor co-ordinated the text and internal design and print of around 20 promotional leaflets for individual events at the Museum, including the *Courses for Teachers* booklet promoting the Museum's INSET courses, as well as booklets for the Summer and Year Courses and other leaflets for the visually impaired.

7.3.4 The Editor contributed editorial copy to the Friends' publication *V&A Magazine*, as well as liaising with the Museum's design studio in the production of a number of individual promotional leaflets published by the Press and Marketing Department.

7.4 Evaluation and Visitor Research

7.4.1 Morna Hinton moved back to Learning & Visitor Services at the end of January 2002 following four years' secondment to the British Galleries Project. She took up a new role as Head of Evaluation and Visitor Research, building on her experience in this area of work on the British Galleries Project. Her first task was to write a Museum-wide strategy for evaluation, a draft of

which was ready for discussion at the end of March 2002. A key role for the Head of Evaluation and Visitor Research is support for research and evaluation undertaken by other teams.

- 7.4.2** The Families and Young People team continued the work of the Adult and Community Section as part of the Socrates programme *Museums, Keyworkers and Lifelong Learning* with partners from Ireland, Portugal, Austria and Sweden. Through this programme, the youth project has been presented to a wider audience in two international seminars in Portugal and Austria. The Museum's experiences have also been included in the forthcoming project publication *Museums, Keyworkers and Lifelong Learning: shared practice in five countries* to be published in June 2002. In its final phase this year, the Socrates project framework also provided us with the opportunity to carry out a formal evaluation of the youth programme over the last three years. In May 2002, the Museum appointed the National Foundation for Educational Research (NFER) to carry out the youth evaluation. Furthermore, due to their interest and commitment to research in the area of young people and cultural access, the Foundation agreed to provide matched funding for the evaluation work to enable the research to be more thorough.
- 7.4.3** The V&A was a partner with the Institute of Education in a major evaluation of in-service training courses for art and design teachers provided by museums and galleries in London and the South East. Refer to the DfES research project in Section 3 (paragraph 3.3.4) for further details.
- 7.4.4** The consultation process for *Architecture for All* researched and defined the audiences for the project and their needs. Focus groups and in-depth interviews were conducted with different audiences, including practising architects, architecture students and tutors, architecture/art/design history students and tutors, and independent adult visitors. The ideas and issues generated by this audience research is being fed back into the design of the Architecture Gallery, the plans for the architecture facilities in the Henry Cole Wing, and other aspects of the *Architecture for All* project.
- 7.4.5** A brief was written and an audience research company appointed for the summative evaluation of the British Galleries. This large-scale quantitative survey will compare the new galleries to the old ones and will take place in April and May 2002.
- 7.4.6** Part of the remit of the Head of Evaluation and Visitor Research is the internal evaluation of projects, i.e. to establish how project teams function. In collaboration with the Projects and Estate Department and Training, Morna Hinton started this process for the British Galleries. A confidential questionnaire was circulated to all staff involved in the project as well as many other staff and external contractors. In addition, a half-day session gathered feedback from project staff, and other groups looked at what could be learned from specific areas of the project process.
- 7.4.7** Morna Hinton undertook a six-week secondment at the Exploratorium in San Francisco in February and March. The Exploratorium is a hands-on science

museum that has a large in-house team of evaluators, who lead the field internationally. While she was there Morna worked on various projects, including an analysis of visitor responses to the design of a temporary exhibition, which she presented to a symposium of Exploratorium staff and external consultants. The secondment was particularly useful in the area of methodology. The professional relationship Morna developed with the Exploratorium evaluators will prove invaluable as the V&A's work in this area progresses.

8. ONLINE MUSEUM

- 8.1** The vision for the V&A Online Museum is to make the collections and their context visible, relevant and useful to the widest possible audience by using the unique features of the electronic medium and maximising the commercial opportunities it provides. The site aims:
- To provide accessible technology and applications and to encourage participation by audiences of all abilities.
 - To engage and enrich the understanding of existing and future audiences through the interpretation of the Museum's collections, education programmes and community development online.
 - To support the National Curriculum and opportunities for life-long learning for children, families, teachers and those with special needs.
- 8.2** The last financial year saw the Broadband Internet expanding, providing a high-speed network that will open the door to the rich applications of tomorrow and allow people the world over to communicate without limit. The new Broadband Internet will be mobile, letting users 'on the go' tap into the power of the World Wide Web from net phones and other wireless devices. E-business, e-entertainment and e-education will be enriched and will enrich our website visitors.
- 8.3** This was a successful year. Oliver Watson, as Head of the Online Museum, led the project to release the new-look V&A website in November 2001, with navigation and structure to last for the next 3-5 years. Through web marketing efforts, the V&A website has seen consistent visitor growth from just below a monthly visitor usage of 80,000 prior to launch, to 146,000 visitors for March 2002.
- 8.4** The V&A Online Museum team is made up of Phil Locke, Web Projects Manager; Mark Hook, Web Production Manager; Clare Goodwin, Web Content Manager; Ioannis Petridis, Web Developer and Julie Cornish, Web Content Manager. Oliver Watson left the team at the end of 2001, Clare Goodwin moved from being an administrator in October 2001 and Julie Cornish returned from maternity leave in February 2002 to a job split between LVS and the Web.

GAIL DURBIN
Head of the Online Museum
from Jan 2001 (pt)

Philip Locke
Web Projects Manager

Mark Hook
Web Production
Manager

Clare Goodwin
Web Content Manager

Julie Cornish (0.4)
Web Content Manager

Ioannis Petridis
Web Developer

9. GALLERY AND EXHIBITION DEVELOPMENT

9.1 Introduction

9.1.1 Members of LVS have been playing an increasing role in gallery and exhibition teams and the opening of the British Galleries demonstrated the value to visitors of having educators involved with these schemes from the earliest stages. A wide variety of visitor types and preferred learning styles are catered for in these galleries through a broad range of interpretative devices. Visitor numbers have increased and it is apparent that it is not simply children who are attracted by interactivity. Adults can be found dressing up, handling pottery and writing their opinions with as much enthusiasm as children and the galleries have shown that screens and touch objects do not have to be incompatible with beautiful displays. Considerable contributions are being made to other galleries and there have been some exciting and extensive programmes of activity for some of our temporary exhibitions.

9.2 British Galleries Project

9.2.1 Gail Durbin continued on the concept team of the British Galleries, managing the educational input to the galleries as well as an extensive complementary programme of events which included outreach to stimulate interest in the new galleries. Morna Hinton, David Judd and Celia Franklin continued to work full-time on the British Galleries project until the opening of the new galleries in November 2001. In this final phase of the project the educators managed different types of interpretation across the whole galleries, co-ordinating the development of content and managing production in liaison with the production manager and external contractors.

9.2.2 Morna worked primarily on managing the production of the three films that are shown in the galleries' film rooms (*Country Houses*, *A Day at the Great Exhibition* and *Art, Design and Empire*) as well as on the handling and touch objects.

9.2.3 David worked on the development of the music audio, replica costumes, facsimiles, mystery object displays, rubbing activities, 'Dress a Miniature' figure and many of the miscellaneous devices. He also planned and oversaw the running of the public opening events, and the British Galleries Christmas activities. Since the galleries opened, he has managed the completion of unfinished interpretative devices and has worked as part of the Development Team to continue the development of interpretative devices and other education activities in the galleries.

9.2.4 Celia concentrated on the *Questions of Design* gallery books, construction activities, drawing activities, and the 'Spot the Difference' and 'Lift the Label' activities. All the educators assisted with the installation of interpretative devices into the galleries. The British Galleries opened to huge acclaim, and the interpretative devices were mentioned positively in a number of the reviews. The contribution of the educators was fundamental to the success of the galleries and has set a benchmark for future Museum projects.

9.3 Canon Photography Gallery Project Team

- 9.3.1** Ann Dooley was the Division's representative on this project team. Programmes were developed to support exhibitions held in the gallery and work also continued on earlier projects developed with Canon, such as touring the *Sacred Space* exhibition and the production of the post-16 publication. The exhibitions over this reporting year were *Rural England Through a Victorian Lens: Benjamin Brecknell Turner, Where Are We? Questions of Landscape, Out of Japan* and *Seeing Things*. Regular features across these programmes were gallery talks by curators, a series of in-conversation sessions with professional photographers and photographic workshops for the partially sighted. Examples from *Out of Japan* show the kind of special programming that also took place: a three-day family event looking at photographic viewpoints, working from examples in the exhibition; digital photography projects to create virtual landscapes with Chinese and Japanese youth groups; and a study day featuring the photographer Naoya Hatakeyama and Tayo Amano of the Yokohama Museum of Art, aimed at photography students in further and higher education.

9.4. Architecture for All

- 9.4.1** Colin Mulberg helped develop the project's focus on audiences and the public understanding of architecture. He co-ordinated audience research and co-authored the V&A's Architecture Policy, as well as providing input for the HLF submission. He has worked as part of the project team to develop the outline concept and design for the Architecture Gallery, and is working with the RIBA staff to develop a section of the gallery to cover the process of architecture, as well as developing interpretation methods for the whole gallery. He also co-ordinated with RIBA the joint programme of events, activities and exhibitions on architecture.

9.5 Silver Gallery Phase III

- 9.5.1** Colin Mulberg provided educational support to the project team. He advised on the gallery layout, design and text for different audiences.

9.6 Contemporary Team

- 9.6.1** Fahmida Shah became the Divisional representative on the Contemporary Team.

9.7 Dress Redisplay

- 9.7.1 Many of the figures in the Dress Collection were remounted, some were changed and other pieces were moved to the British Galleries. Although this was not a major redisplay, Susan North discussed plans with LVS representative Imogen Stewart and kept us informed. She gave two briefing sessions for all V&A guides and lecturers on the V&A register, one to show them intended plans and the other in the Dress Collection when it reopened.

9.8 Spiral Project

- 9.8.1 Fahmida Shah became the Divisional representative on the Spiral project team.

9.9 Exhibitions

- 9.9.1 **Radical Fashion.** Ann Dooley worked on the *Radical Fashion* project team. This exhibition featured designers who had played a significant role in changing fashion history and included Alexander McQueen, Issey Miyake, Jean Paul Gaultier and Vivienne Westwood. The education programme was devised to allow insight into the work of designers and promote an understanding of fashion to the visitor. As well as introductory slide lectures and guided tours of the exhibition for those with visual impairments, the programme featured an educators evening for teachers and lecturers planning visits, special events and drop-in family activities.

The drop-in programme included demonstrations by the London College of Fashion, who made garments starting from original sketches to the finished piece. *All Dressed Up* employed storytelling to look at style, identity and disguise and used dressing-up activities to explore appearance through combinations of colour and texture. *Radical Fashion Through Time* was a series of guided tours of the exhibition for groups of older people led by the V&A young guides. These tours were followed by discussions between young and old on what has been considered radical at different times in history. Another historical perspective was brought by *100 years of Qi Pao/ Cheong Sam (1900–2000)*. The event celebrated the classic form of Chinese dress through a fashion show, display and talks by Verity Wilson and Jimmy Choo. The education website provided students with clear information on how the Museum can be used for study and research, as well as links to major fashion and design sites.

- 9.9.2 **Earth and Fire: Italian Terracotta Sculpture from Donatello to Canova.** Imogen Stewart represented Learning & Visitor Services on the exhibition team for *Earth and Fire: Italian Terracotta Sculpture from Donatello to Canova* from 14 March to 7 July 2002. This exhibition has attracted critical acclaim. The LVS programme includes a variety of events, among them a major international conference and hands-on demonstrations.
- 9.9.3 **Tiaras.** Imogen Stewart represented Learning & Visitor Services on the exhibition team for the *Tiaras* exhibition which ran from 21 March to 14 July 2002. *Tiaras* was arranged as a celebration of the Queen's jubilee. The LVS

programme included talks for adults, demonstrations of jewellery techniques for families and events for children.

- 9.9.4 *Cinema India: The Art of Bollywood.*** David Judd co-ordinated the Divisional programme for the Contemporary exhibition *Cinema India: The Art of Bollywood.*
- 9.9.5 *Versace.*** Lorna O'Brien became the Divisional representative on the forthcoming *Versace* exhibition project team.
- 9.9.6 *Art Deco 1910 – 1939.*** Francis Pugh became the Divisional representative on the forthcoming *Art Deco 1910 - 1939* exhibition team.
- 9.9.7 *Rewind: 40 Years of Award-Winning Advertising and Design from D&AD.*** The exhibition on the work of the organisation Design and Art Direction (D&AD) is due to be displayed in the Contemporary Space from 8 November 2002. Julie Cornish has started to work with the exhibition curators in order to develop an education programme. The events will be delivered in collaboration with members of D&AD who will be offering their expertise in the fields of design and advertising.

10. FINANCIAL DEVELOPMENT

10.1 Summary. Programmes, and therefore expenditure, increased again in 2001/2, as is shown by the table below.

Year	Income				Expenditure		
	Grant-in-Aid (£)	Sponsorship (£)	Generated Income (£)	Gross Income (£)	Expenditure Exclusive of Salaries (£)	Salary Costs (£)	Gross Expenditure (£)
99/00	767,597	237,569	188,112	1,193,278	433,327	759,951	1,193,278
00/01	1,143,968	301,427	274,479	1,719,874	652,874	1,067,000	1,719,874
01/02	1,464,670	232,750	228,999	1,926,419	654,784	1,271,634	1,926,419

10.2 Sponsorship and Other Supported Funding. The amount of funding received by the Division from sponsorship fell for the first time in many years from £301,427 in 2000/1 to £232,750 in 2001/2. The main reasons for this were the ending of the following: the DCMS Access Fund (£50,000 pa for the Division); sponsorship of salaries for Lloyds TSB Youth Officer Fahmida Shah (from July 2001), Hamlyn South Asian Arts Education Officer Hajra Shaik and Chinese Arts Education Officer Christine Chin, who was funded by T T Tsui. All of these staff were funded from 2001/2 from central salaries. Funding from sponsorship directly to the Division, or through sponsorship via V&A exhibitions, therefore consisted of: British Galleries £43,955; Canon £28,186; salary for Fahmida Shah (three months only) £6,809; the T T Tsui education programme £8,800; London Arts Board for Carnival events £5,000; Heritage Lottery Fund Access moneys £54,000 (approximate); Victorians exhibition education funds £31,000 (approximate); and funds from DfES for the joint V&A/Institute of Education research project £15,335.75. The DfES money was new and this was the first full year of the project.

10.3 Income. Income fell this year, due in part to the general decline in attendances at the V&A and the consequent fall in sales. Works in the galleries adjacent to the teaching rooms, and other disruptions to the infrastructure, also limited sales for programmes including the lucrative year courses. The vacancy in the courses organiser post (eventually filled by Ann Dooley in November 2000) reduced the number of courses and therefore also the income received (we obtain the majority of our income from adult courses).

10.4 Expenditure. This increase by £207,000 compared with the previous financial year. This was entirely due to an increase in salary costs, either from central funds or from sponsorship. Programme expenditure was almost exactly the same as in 2001/2 (£655,000 compared with £653,000).

APPENDIX 1 – PUBLICATIONS

Anderson, David (co-author with **Shah**, Fahmida and others). *Museums, Keyworkers and Lifelong Learning: shared practice in five countries*, Büro für Kulturvermittlung, March 2001.

Anderson, David. 'The Centre Can't Do Everything', in *Museums Journal*, Vol. 101, Issue 9, pp 12-13, September 2001.

Mahoney, Carole (co-author with **Russell**, Andrew, NAL). 'What is a book?', in *Embroidery*, Vol. 53, pp 36-38, March 2002.

Shah, Fahmida. An article in *SHABAAB*, a magazine published by NIACE for professionals working with young people. May 2001, Issue 32.

APPENDIX 2 – PROFESSIONAL LECTURES AND CONFERENCE PAPERS

Anderson, David. Workshop co-ordinator at ‘Museums 2000’ conference, Vasa Museum, Stockholm. 12 June 2001.

Anderson, David. ‘Museums and Digital Media’. Lecture at international seminar ‘Museum Education and Digital Media’, National Museum of Japanese History, Tokyo. 17 January 2002.

Anderson, David. ‘The Educational Purpose of Museums’. Lecture at an international symposium on museum education, National Museum of Ethnology, Osaka. 20 January 2002.

Anderson, David. ‘Learning in Museums’. Lecture at CLMG Charitable Trust Event, National Portrait Gallery, London. 11 February 2002.

Hinton, Morna. ‘Evaluation and Visitor Research in an Art Museum’. Talk given to the Visitor Research and Evaluation Department at the Exploratorium in San Francisco. 19 February 2002.

Hinton, Morna. ‘The V&A Education Service and British Galleries’. Lunchtime talk for all staff at the Exploratorium in San Francisco. 27 February 2002.

Hinton, Morna. ‘Key Design Features of the ‘Frogs’ Exhibition That Could be Applied to the ‘Seeing’ Area’. Presentation to a design workshop of invited delegates at the Exploratorium in San Francisco. 7 March 2002.

Hinton, Morna. ‘The V&A British Galleries’. Talk given to Education Department staff at the San Francisco Museum of Modern Art. 13 March 2002.

Judd, David. ‘Provision for People with Disabilities in the British Galleries’. Presentation to members of National Maritime Museum. 27 March 2002.

Judd, David. ‘Educational Provision in the British Galleries’. Talk for mental health users at Barnet College on the museum studies module, part of the Community Link course. 29 January 2002.

Shah, Fahmida. Trained three youth guides to give a presentation on their role as Keyworkers at a transnational Seminar ‘Young People and Museums’ organised by the Irish Museum of Modern Art. March 2001.

Shah, Fahmida. Project presentation at a Socrates Grundtvig Briefing Seminar. 27 September 2001.

Shah, Fahmida. Lecture to a group of MA Museum Education students at the University of Leicester. 22 October 2001.

Shah, Fahmida. SOCRATES Project presentation to 2001 General Assembly of the European Association for the Education of Adults, Hamburg. 7-9 November 2001.

Woollard, Vicky. British Education Research Association (BERA): Creative Connections, the V&A and IoE DfES Research Project. September 2002.

APPENDIX 3 – AUDIENCE RESEARCH REPORTS

Kinder, Kay and MacDonald, Jo. 'Evaluation of the Lloyds TSB Foundation Youth Programme at the Victoria and Albert Museum.' National Foundation for Educational Research. August 2001.

Graham, Jo. 'Visitor Views on Architecture and Potential Architecture Exhibitions at the V&A'. October 2001.

APPENDIX 4 – OTHER PROFESSIONAL ACTIVITIES

Pugh, Francis. Attended Globalising Art, Architecture and Design History workshop at the University of Sussex. 10 November 2001.

APPENDIX 5 STAFF – LEARNING & INTERPRETATION DIVISION

